A MODEL FOR FILM EDUCATION

IN THE LOCAL CHURCH

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CHAPTER I

INTRODUCTION

Purpose

The purpose of this dissertation is to look at the basic ele-
ments of film in order to discover the relationship between film as an
art form and our understanding of Christian existence. Out of this
relationship comes a methodology for the education of churchmen in
film by developing a sensitivity to his existence as a Christian as
seen through film.

Within this methodology criteria will be developed to provide
churchmen with an understanding of the physical elements of film, i.e.
a basic grasp of the technical elements that go into making a film.
Out of this broadened understanding of film can come a sensitive aware-
ness of how film can arouse emotional feelings that can be dealt with
as an individual or group. The individual can then relate these
feelings to his total life existence.

Importance of the Study

Since the rise of the motion picture as a popular art form
there has been little done to educate people in the refinements of its
use. Too many people take film at "face entertainment value" with no
questions as to why technically it was done this way or that way.
Many films deal with man's situation. Yet few people stop to ask the

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question, "What does this say about the existential problem facing man?" When the question is asked, "What did the film say to you?" there is frequently no answer.

As a result the church has an important role in helping the churchman struggle with his existential situation, especially the new directions that are a part of our society. It is important that lay-men and ministers have an open mind to these new directions. One way of coming to grips with the situation is through cinema. There can be no doubt that cinema is exploiting such issues as sex, dope, war, and homosexuality. The church, however, must move toward discimina-tion in its viewing of these films. As Tom Driver points out, "We must not try to stop public discussion of these issues but to get them out in the open through film, theatre, and fiction. If not then these social forces will become more violent and destructive than otherwise."[1]

When the churchman is equipped to deal with the cinema, he is better equipped to consider some of the realities in his own life. He becomes sensitive to the feelings and experiences of life which will help him deal with his relations to others and the feelings within himself.

In order to respond intelligently to the spectrum and number of films being produced today, the churchman must be more selective in his viewing habits.

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[1]Tom Driver, "Muzzling Hollywood," *Christianity and Crisis,* XXI (March 6, 1961), 24.

Historical Relationship between the Church and Film

Within the last ten years there has been a tremendous surge in film education within the church, certainly a definite change in direction. In order to understand this development one needs to get a historical perspective.

The church welcomed the motion picture so long as it dealt with religious themes. However, as the industry grew and started making films with such titles as *Beware, My Husband Comes, The Bigamist, Curse of True Love,* and *Gaieties of Divorce,* the church began a campaign against such films. The religious films drew good crowds, but the "naughty" films drew even bigger crowds.

Because the church was questioning such films, a self-censoring organization called the National Board of Review was set up in 1915. However, it was staffed by the industry itself and favored the film industry over the churches. The risqué films continued to come out of Hollywood and "cinematic sin" was well on the way to becoming a billion dollar business.[2]

Another issue in the censorship conflict began when the churches employed a technique of blaming the motion picture industry for corrupting the morals of our society. It happened after both World Wars and is also an issue in the 60's and 70's. As a result of the furor over the supposed moral decay of our nation the Hays Office was

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[2]Murry Schumach, *The Face on the Cutting Room Floor* (New York: Morrow, 1964), p. 18.

established in 1921. Will H. Hays organized the Motion Picture Producers and Distributors Association of America, Inc. to foster the common interests of the motion picture industry. By 1927 Hays had made a list of eleven "don'ts" and twenty-seven "be-carefuls" to the movie makers.[3]

Once again through the pressure of the church a Motion Picture Code was written in March 1930. Martin Quigley, a Catholic publisher of a movie trade paper, and Rev. Daniel A. Lord, a Jesuit, drafted the Code. However, this Code did not have the teeth of enforcement and the appeals committee was again favorable to the industry.[4]

In April of 1934, a committee of Bishops of the Catholic Church met and announced the formation of the Legion of Decency. The purpose of the organization was to alert Catholics as to which movies to avoid.[5] The Legion brought fear to Hollywood and New York giving the Code the teeth of enforcement by withholding the seal of approval from any film that violated it. However, the producers ignored or found ways of getting around the Code.

After World War II the Legion of Decency started to degenerate because of the changes in the film industry and in the films themselves. There was a definite change in morals; television became a powerful medium. Foreign films dealt with sex, violence, with maturity and because they were made overseas out of the control of the Code. The court decisions gave greater latitude to the film maker. Finally the

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[3]*Ibid.*, p. 19.   [4]*Ibid.*, pp. 20-21.   [5]*Ibid.*, p. 21.

film censor was not judging a film on one or two lines or scenes, but on the merits of the entire picture.[6]

Although the Catholics were the most vocal in their objection to some of the secular films, the Protestants were making their own presence felt. However, it was difficult to get an agreement of what was a good film and what was considered a poor one. The Protestants spent a great deal of the time taking "pot-shots" at the Catholic office and at each other. They agreed at times with the Legion and in the next breath condemned it for its narrow viewpoint. The leading Protestant organization at the time of the formation of the Legion was the Federal Motion Picture Council in America headed by Rev. William Schaefer Chase as its general secretary.[7]

However, the picture was changing, not only for the Catholics but for the Protestants as well. There was a need for a new style and discrimination that would enable the church to understand and criticize film. The church needed to educate its people to the issues of film discrimination. In the early 60's the Broadcasting and Film Commission (B.F.C.) of the National Council of Churches was set out to address the problem. It set up a film awards nomination panel to prepare a yearly slate of films to be awarded by the B.F.C. The panel was first proposed by the West Coast office of the B.F.C. and chaired by Philip Johnson, then an executive with the Lutheran Church in America. The proposal asserted that:

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[6]*Ibid.*, pp. 88-89.   [7]*Ibid.*, p. 85.

> . . . the program would afford an unparalleled opportunity to
> dramatize the interest of the Christian Church in the creative
> process in the arts, would encourage the production of films
> and programs of the highest standards, would give public sup-
> port to those individuals in the film and broadcast industries
> who are striving to lift the general level of production, would
> present the Church in a positive rather than a negative stance
> in relation to these media, and would provide the opportunity
> for the Church in general and the B.F.C. and its members in
> particular to enter into significant conversations with the
> entertainment industry on standards, values, and goals.[8]

Since 1964 when the panel made its first selection, there has been much controversy over the awards given some films. This controversy was evident not only on the outside but produced a high level of hostility within the panel. The line was drawn between the West Coast Committee and those who were members of the Eastern group. Those on the West Coast felt that Hollywood was the production center of the film industry and the role of the panel was to minister to those people by rewarding directors who listened and responded to what the Church was saying to them.

The Eastern group was more avant-garde and viewed the role of the panel as educating the Church in film discrimination. This group felt that a more positive approach to the selection of films was the order of the day instead of the paternalistic approach of rewards for "good behavior." This group also felt that the panel ought to approach the selection with a certain disinterestedness and critical distance in order to be objective about the selection based on the criteria

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[8]F. Thomas Trotter, "The Church Moves Toward Film Discrimination," *Religion in Life,* XXXVIII (Summer 1969), 274.

which the B.F.C. had developed.[9]

These criteria went through several revisions until the current statement was used in selection. Since the panel was made up of theologians, pastors, critics, and denominational officers, the task that the panel felt it must do was to be prophetic, critical and educative when selecting the films and not base its awards on those films that the public felt popular. However, when the categories were first introduced, the public as well as the industry was confused. The problem facing the panel was that it had failed to communicate to the average church filmgoer. As the changes were made the panel attempted to be more concerned about the educative process of selection. What films ought to be was brought to the attention of the churchman as representative of high cinematic quality as well as what the film communicated about the human situation.

> The Broadcasting and Film Commission of the N.C.C. may make awards annually to films of outstanding merit that, within the perspective of the Christian Faith, also (1) portray with honesty and compassion the human condition--including human society in its cultural environment--depicting man in the tension between his attempt to realize the full potential of his humanity and his tendency to distort that humanity; and (2) portray the vitality, tragedy, humor, and variety of life in such a way as to provide entertainment value appropriate for family viewing and general audience appeal; and (3) present subject matter which, in terms of form and content, will fire the mental, moral and existential development of youth.

> The panel further proposes to use this statement as its mandate but to submit films to the Board of Managers with appropriate citations under the general categories of (1) for mature audiences, (2) for youth, and (3) for family viewing.[10]

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[9]*Ibid.*, pp. 265-66.　　　　　[10]*Ibid.*, p. 268.

Nineteen sixty-five was the turning point of the church's relationship to the film industry. *The Greatest Story Ever Told* was released and was expected to get a B.F.C. award. However, the film was met by hostile critics which panned the film as a bore and cinematic bomb. This put the panel on the "spot." Some of the panel felt that to snub the industry would make the committee look funny. There were those who felt that if the panel turned its back on the industry, the industry would turn its back on future "religious films." But the majority of the panel felt that "a film could not receive the award simply because it was a good try. If it failed to meet the collective judgment of the panel's view of artistic merit; theological pertinence, and accuracy, then it simply failed,"[11] which it did.

To add to the furor, *The Pawnbroker* and *Nothing But A Man,* which were praised by the critics and attacked by the church public, were given the awards instead. The B.F.C. was attacked and accused of "condoning of blasphemy, obscenity, and nudity."[12]

At the same time the National Catholic Office on Motion Pictures (N.C.O.M.P.) gave awards to *Darling* and *Juliet of the Spirit.* They were both rated A-4, "morally unobjectionable for adults, with reservations," by the old Legion of Decency but was cited by N.C.O.M.P. for their "artistic vision" and "expression of authentic human values."[13] N.C.O.M.P. also avoided *The Greatest Story Ever Told* when making its selections.

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[11] *Ibid.,* p. 270.   [12] *Ibid.,* p. 271.   [13] *Ibid.,* p. 272.

This resulted in a combined award presented to *A Man for All Seasons* by the B.F.C. and N.C.O.M.P. Both the Catholic and Protestant award panels came to the conclusion that artistic values ought to have greater importance in the selection of the morality of the film.

In summarizing this historical discussion three points ought to be made clear. First there has been a shift by certain members of the Church establishment that feel the need for a more positive approach by the Church toward film. Secondly, the Church needs to help the membership become more discriminating in its film viewing. Finally, this kind of discrimination comes through film education. John Culkin states:

> The piffle index is high for any medium and the percentage of poor films is probably about the same as the percentage of poor work in print, paint, and other media. The best within the film medium deserves the same attention to content and style that we accord to the traditional arts.[14]

Other Studies

"To be liberally educated today we must be cinematic as well as literate."[15] This seems to be a thrust presently within the Protestant and Catholic Churches. Below are eight approaches by individuals and groups of individuals who have attempted to bring clarity to the Church's role in the total educational process of film.

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[14]John Culkin, "Great Movies Go to School," *Saturday Review,* XLIX (July 16, 1966), 53.

[15]*Ibid.,* p. 52.

1. *Film and the Church*.   John M. Culkin wrote a section of a multi-volume work entitled *Communication for Churchmen*. He approached the subject with a certainty and openness which makes for a good experience with film. His approach is concerned that "we acquire good taste by tasting good things."[16] The only way this is done is viewing a great many films. But this is only half of the educational process.

> Wrapped in the 'narcotic shadow' of the film, viewers are usually swept along by the flow of images. There is no time for critical or analytical reflection. Each new image and sequence stimulates immediate emotional responses. There are no breaks for commercials . . . you can't call time out . . .
>
> At the end of the film the viewer has accumulated a stack of images which has piled up within him chronologically in the course of the film. This crude psychological description points to the necessity for the viewer to sort out these images, to interpret and relate them, and to impose or rather discover the structure that links them together into a fully human experience.[17]

The other half is the discussion of the experience within a group of people. One ought not be concerned with right answers to the films but with the experience of experiencing them.

2. *Discovery in Film*.   The Paulist Press, which is run by the Missionary Society of St. Paul the Apostle in the State of New York, has put out the *Discovery Series* which deals with various facets of

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[16]John M. Culkin, "Film and the Church," in F. Jackson, Jr. (ed.) *Television--Radio--Film for Churchmen* (Nashville: Abingdon Press, 1969), p. 207.

[17]*Ibid.*, p. 222.

our lives. *The Discovery in Film*[18]--is an excellent source for short

films today. Although it is a Catholic publication, it is very

ecumenical in its approach. It lists the titles under various themes

such as Communications, Freedom, Love, Life, and Happiness. Each film

is given a short description of its content and several questions for

discussion starters. It also lists where to order the film and its

cost.

Because of its content orientation, it lacks in the technical

elements that make up a film. Its concern basically is division of

short films into categories that can be used in programming in the

local church.

3. *Screen Experience*. Another Catholic publication is Feyen

and Wigal's *Screen Experience: an Approach to Film.*[19] Its entire

approach is that of film esthetics. Its emphasis is viewing films

with the technical elements in mind. It has over forty program series

which the local church might put together. They are divided into

three elements: (1) categories of film, (2) films with themes, and

(3) directors and their films. This guide presents a wide variety of

possibilities for film use if the local church is planning to sponsor

a film study program at the church.

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[18]Robert Heyer and Anthony Meyer, *Discovery in Film* (New York:
Paulist Press, 1969).

[19]Sharon Feyen and Donald Wigal (ed.) *Screen Experience*
(Dayton: Pflaum, 1969).

4. *Sunday Night at the Movies*. G. William Jones' book

Sunday Night at the Movies[20] is the most well-known Protestant book

that deals with film education. He is concerned with the technical

aspects of film, how they affect the viewer, and the communication of

the Gospel through film. He feels this is done on two levels: first

we are concerned about updating the traditional message of the New

Testament so that people can readily see what the Good News is all

about. Secondly, we want to train people to see where the traditional

symbols of faith (sin, grace, death, forgiveness, resurrection) come

alive in our common everyday experiences.[21] He feels that film can

do this kind of communication. However, the problem arises when one

tries to give a film education by selecting films to show to one's

congregation that illustrate a particular moral, social, or religious

point of view. This leads to the use of inferior films and demon-

strates that the educator has a point of view that he wants to get

across. This kind of 'proof-texting' a film by imposing a theological

structure is like lifting passages out of the Bible to prove a certain

point of view. This is not a denial that one cannot find these

theological elements in films but to say that all films can be looked

at this way is not letting the film and the film maker speak openly

to the one viewing the film.

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[20]G. William Jones, *Sunday Night at the Movies* (Richmond: John Knox Press, 1967).

[21]*Ibid.*, p. 7.

5. *James Wall.* There are individuals and groups who have been concerned with film education from a different perspective. Rev. James Wall has taught film at the School of Theology at Claremont and is editor and film critic for the *Christian Advocate.* His approach to film education is through his film reviews and by teaching film courses to ministers at seminaries.

He speaks of two types of films: discursive and presentational. The discursive film talks *about* a subject so that it can be informative or instructive. "Presentational film presents its theme implicitly within the materials and assumes a common humanity which transcends the varied sets of information belonging to diverse audiences."[22] The discursive religious film like the *Greatest Story Ever Told* was a financial disaster. The secular man is not viewing this kind of "beards and bathrobe" films. He is looking for something that has deeper meaning. It is the presentational film that "utilizes its medium to share the film maker's vision with an audience."[23] It is this vision, this "celebration of what it means to be human,"[24] which is the key to one's film understanding. The secular Christian views a secular film for religious content but bases his viewing on his own self-understanding of what it means to be human. The problem arises

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[22]James M. Wall, "Biblical Spectaculars and Secular Man," in John C. Cooper and Carl Skade (eds.) *Celluloid and Symbols* (Philadelphia: Fortress Press, 1967), p. 53.

[23]*Ibid.*

[24]*Ibid.*, p. 57.

when one is still 'proof-texting' films to find the religious symbols

in them. The real frustration comes when one does not find the

traditional symbols that are familiar to our religious structure.

Therefore, the key is looking for the presentational film that cele-

brates humanity from a perspective that is compatible with our own

understanding of what it means to be human.

6. *Dallas Conference*. Several boards and agencies of the

United Methodist Church have been concerned about film and its effects.

There has been a concern on the part of the members of these agencies

to move in the direction of an informed churchman through some kind of

film education. The Television, Radio and Film Commission (TRAFCO)

and the Board of Christian Social Concerns have been working together

in this area.

In Dallas, Texas, in December, 1962, a seminar was conducted

at Perkins School of Theology for these two agencies. It was a

seminar on *The Church, Entertainment Media and Moral Values.*[25]

Although the thrust was on Mass Media in general, a great deal of

insight can be drawn from the meeting to help our understanding film.

This consultation grew out of the unrest about what was

happening in our society. Since the Church was so closely tied to

society, it was important for the Church to focus its attention on the

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[25]Donald Kuhn, *The Church, Entertainment Media and Moral Values* (Washington: General Board of Christian Social Concerns, Methodist Church, 1963).

social institutions, including the media, and come to some responsible understanding of these phenomena.

Dr. John Bachman, then professor at Union Theological Seminary, brought the Church's role into sharp focus. The role of the Church was:

1. To listen and learn from the media.

2. To encourage artists to make the greatest possible expression in freedom.

3. To enter into dialogue with serious artists.

4. To be concerned about the freedom of artists and the industry to communicate ideas.

5. To engage in research on what is 'healthy and unhealthy' programming.

6. To help people understand the role of mass media and develop discriminating taste.[26]

The report goes on to state that "the celebration of life" should be stressed wherever it occurs and rejoice in finding it anywhere.

The concern of the conference was that the Church should not try to tell the artist what his message should be and what symbols to use.

7. *San Dimas Conference*. In May, 1967, there was another conference held at the Voorhis Education Center on the California-Polytechnic College campus in San Dimas, California. This conference, entitled "Research Conference on the Theological Considerations in

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[26]*Ibid.*, p. 41.

Evaluating the Theatrical Film,"[27] was sponsored by the General Board

of Christian Social Concerns of the Methodist Church.

The conference was important in that it points to the need

for a unification of effort with regard to film education. It was

evident in reading the transcript of the proceedings that there were

two basic schools of thought regarding film education. On one side

there was the socio-psychological school who were concerned with the

person and how the film affects him. They were also concerned with

the effect the content of the film had on the person. Dr. Allen Moore

amplified the concern of this group: Whether or not one considered

himself with the film as an art form or the person himself. It was

Moore's feeling that it was not important whether film was a piece of

art or not, but what film contributed to the personal happiness and

worth of the individual.[28]

The other major school of thought looked at film as an art

form. They felt that film communicated feelings and experiences about

life and these ought to be brought to the attention of the people who

should be encouraged to view film as an art form. This school of

thought was extremely concerned about understanding the elements of

film which make this experience possible.

It is the observation of this author after reading the

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[27]Research Conference on the Theological Considerations in
Evaluating the Theatrical Film, *Proceedings* (San Dimas: Voorhis Edu-
cational Center, California-Polytechnic College, May 15-17, 1967).

[28]*Ibid.*, p. 180.

transcript and talking with several of the participants that there is

a need to bridge the gap between the schools of thought. There is

genuine concern since both sides were represented at the conference;

but reflecting on the action taken since the conference leads this

author to believe that more ought to be done. Although this question

will not be dealt with in this paper, future study on this issue might

bring about a joint proposal of the two schools.

8. *TRAFCO.* Although TRAFCO has been in numerous discussions

concerning film education, its main function is a resource agency for

the United Methodist Church in various forms of mass media, including

film. The role of this commission has been in a state of flux

recently. In its report to the General Conference of 1964 and again

in 1968 (See Appendix A) the stance has been basically the same. It

outlines its purposes and functions as a commission. However, at the

1968 Conference, a petition was presented and adopted (See Appendix B)

which took three fundamental stances toward the communication arts.

1. We affirm our adherence on the principle of freedom of
   expression as a right of every person.

2. We urge the church to devise creative ways of relating
   itself to the entertainment industries and arts.

3. We call upon the church to develop programs and resources
   among its members in respect to the entertainment arts.[29]

This is the reason for the state of flux. The commission is moving

from just a 'house-keeping' agency for the Church into an area of

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[29]"Films, Radio, and Television," *Daily Christian Advocate*
(May 1, 1968), 475.

creative development of film education within the structure of the Church. At present, according to Rev. Sam Barefield, the commission is under studies to prepare a model which the church can use to educate in the area of film and other mass media.

Several conclusions can be drawn from these various studies. First, there needs to be a concern for the film itself; i.e., looking at film as an art form. A part of this is understanding the technical elements of film. Secondly, the key to viewing film is found in the "celebration of what it means to be human." This is where one finds the religious content which is based on the viewer's own self-understanding of what it means to be human. Finally, the viewer must develop discriminating tastes for film. This is done through the educative process of film study.

These three points will be amplified in the rest of the dissertation.

Organization of the Rest of the Thesis

The second chapter will be dealing with the basic elements of film as an art form. The first part of this chapter will introduce the reader to film, its definition, why it is included as an art form and how it affects our learning and perception. The second part of the chapter will deal with the limitation of film and the elements that make up a film such as color, lighting, camera work, editing to mention a few.

With this technical understanding of a film, one's experience

becomes much deeper and much more meaningful to one's life experience.
It is this life value or experience that is generated by the elements
of the film, by the rhythms that are organized to make a whole.
These values come from past experience outside the art experience and
are triggered by the rhythms of the film.

The third chapter will deal with Dr. John Cobb's *Structures of
Christian Existence* and how these structures contribute to the educa-
tional development of the film experience. The final question will
be how does spiritual man contribute to the film experience and how
does the film maker contribute to the viewer's awareness of his
existence?

The fourth chapter will deal with the local Church's use of
film, that is, an educational methodology. Objectives will be estab-
lished and mechanical conditions conducive to the film experience
will be developed.

The final chapter will summarize the dissertation and indicate
something of the future of film education as a tool for Christian
Education.

CHAPTER II

FILM AND ITS BASIC ELEMENTS

In order to develop a sensitivity and a discrimination for film, the viewer ought to have an understanding of the basic elements of film. The purpose then of this chapter of the dissertation will be to define film and relate film to the larger structure of art forms. In this discussion, film will be compared with other works of art as to its nature and function. Since film is a visual art, an understanding of perception will be dealt with as a basic mode of learning. Then a discussion of the limitations of film will help clarify the complexity of the technical aspects of film. The final section will deal with the elements of film as they come under the general categories of aesthetic surface, aesthetic form, and life value.

Definition of Film

It is difficult to define film because of the various aspects of film such as physical elements, the technical elements used in film, and the similarity of film to other art forms. However, in this section film will be defined from several points of view. Raymond Spottiswoode gives one definition of film.

> Photographs (called frames) are taken in series at regular intervals of time. When projected on a screen at a rate of 16 or more frames per second, they produce by persistence of vision, an illusion of continuity.[1]

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[1]Raymond Spottiswoode, *A Grammar of the Film* (Berkeley:

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This definition deals with the physical property of film. It is the raw footage with which the film maker works. The camera is his equipment with which he records on film what he sees. After the development it is projected fast enough so that the eye does not perceive individual frames but the movement of objects in succession. What is created is an illusion of movement when in actuality the projector is showing each individual frame on the screen for 1/24th of a second.

Others have defined film as theatre. However, drama is basically a language art whereas film is a visual art. It has been said that if a blind man went to the theatre and a deaf-mute went to a film; both would get as much out of each form of art as a normal person. This might be asking too much of both art forms but the point is made that theatre is limited by localizing the action to one stage with each scene developed on top of the preceding one. Language is the continuity for that action. Not with film. Film is free to reflect upon the person and the setting to set the tone. This can be done entirely through images.

Another aspect of the definition of film is the movement, or motion in the film. There are two levels of movement that are evident. First there is a direction which is moving to an ending within the dimensions of time and space.[2] Mr. Hamilton says that there is movement of the plot of the film from beginning to end. However, at the

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University of California Press, 1967), p. 44.

[2] James S. Hamilton, "What is a Motion Picture?" in Lewis Jacob (ed.) *Introduction to the Art of the Movies* (New York: Noonday Press, 1960), p. 220.

same time there is a second movement and that is the person watching the film. This comes from within the spectator and builds to the eventual releasing of his inner emotion.[3] This is an important part of the definition of film and of film education. Film as an art form is nothing until it creates an involvement on the part of the spectator.

Dr. W. Jack Coogan summarizes the basic character of film: "It is a tool of preserving, recording, organizing, interpreting and communicating human experiences and feelings."[4] This definition deals with film on both levels. First it includes the physical realities of film. It is a tool which uses a camera and film stock to preserve and record an event. This is done by setting a camera up and turning it on. It records everything that happens in front of the camera within the limits of the lens.

The second level is what can be done with the raw film stock after it is exposed. Through various techniques such as editing, the film can create rhythms. The film can become a mode of interpreting an experience and communicating that experience of human feelings to others.

It must be reemphasized that a film with all of these qualities is nothing until someone experiences the film for himself, takes it into himself and becomes involved in it. When the spectator identifies with the film, it is then that the film communicates a

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[3]*Ibid.*

[4]W. Jack Coogan, "Aesthetics of Film," lecture given in Language of Film Seminar (Claremont: School of Theology, July 22, 1969).

feeling and an experience. It must be noted that not all film can

communicate man's experiences. Likewise not all film can be condemned

as useless if it does not fit the above definition. But it ought to

be the goal of the film maker to communicate human feelings and exper-

iences. It ought to be the goal of the viewer to seek the feelings

and experiences communicated by the film.

Definition of an Art Form

The next question is whether film is a part of other art forms.

It has been stated that film communicates human feelings and experi-

ences. Is this true for all art forms? In order to understand these

questions, one must start from the perspective of the artist. It is

the artist who has his pulse on the world. He is like a barometer

which keeps a running account of the pressure and mood of society.

Since the artist lives within the society, it has a definite influence

on him.

> The artist nourishes his imagination by observing life . . . ;
> the fragments of abstraction sink into his unconscious mind
> where they are free to form with each other relationships of
> a completeness and complexity that would be beyond the power
> of conscious brainwork alone to achieve; in the moment of
> inspiration, the artist becomes aware of such a pattern of
> relationships and must then labor to externalize it in a
> work of art that will make it apparent to others.[5]

The question arises, What is the artist trying to externalize,

to communicate to the viewer? The artist is attempting to communicate

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[5]Ernest Lindgren, *The Art of the Film* (New York: Macmillan,
1963), pp. 281-282.

a portion of reality as he perceives it. Art helps the viewer to get a clearer picture of reality, better than we can see by ourselves. But what about art forms themselves?

Art is not like language; its function is not to conceptualize a thought in words but to communicate about human feelings in a non-discursive way. Art is not linear, but attempts to communicate on a level beyond language. Art then is "a tool which is used to organize and communicate about human experiences on a non-discursive basis given primary attention to the articulation of the nature of feelings."[6]

Susanne Langer amplifies this point by stating that "the limits of language are not the last limits of experience, and things inaccessible to language may have their own forms of conception, that is to say, their own symbolic devices."[7] This gives further evidence to the fact that much of our feelings and experiences are not bound up in the formal discursive forms of language but in the more primitive forms which make up feelings. It is Langer's attempt not to define art but to bring about some understanding of it in the light of our own experience.

For Langer, "Every society meets a new idea with its own concepts, its own tacit, fundamental way of seeing things."[8] Many of these ideas are dealt with in the area of scientific methods which

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[6]Coogan, *op. cit.*

[7]Susanne K. Langer, *Philosophy in a New Key* (New York: New American Library, 1942), p. 224.

[8]*Ibid.*, p. 17.

depend upon discursive language. This was evident in the 50's and 60's with the coming of space-age technology. If an experience could not be verbalized, it was often discarded as meaningless or without scientific value. As we have stated earlier, language is not the last limits of experience. These experiences have their own forms of conception, their own symbols.

These forms are a style of human feeling; they are analogues, models or patterns of human feeling. Since these forms are expressive, one must experience it from a subjective standpoint. For Langer, the "subjective aspect" of the experience refers to the spectrum of feelings and emotions which make up the human psyche. Fear, guilt, being alone, having life and joy--all of these are part of our experience which are nameless or hard to put into a discursive form of language. However, we need to communicate our feelings in order to identify them for ourselves and to others. This results in using forms which are symbolic of these emotions. We use metaphors and analogies to help communicate these feelings and emotions, but it is a primitive form compared to the formalized style of discursive language.

Therefore, art gives a way of dealing with these feelings and emotions. But they need to be put into rhythms since life is made up of these rhythms. They come and go. The rhythms of life rise and fall, the tension builds and resolutions result; growth and decay are apparent throughout human experience. The work of art, Langer feels, is "a perceptible form that expresses the nature of human feeling--the rhythms and connections, crises and breaks, the complexity and richness

of what is sometimes called man's 'inner life,' the stream of direct experience, life as it feels to the living."[9] Through art this inner life of man is given actual form; they are made visible for our perception.

In order to understand the significance of the symbolic form of art, it is necessary to apply this to film. Does film symbolically present the rhythms of life? When one looks at a film we see color, shapes, movement across the frame, camera angles, etc. One might conclude that film represents a technical coordination of the camera and the physical reality--the film itself. By looking at each camera angle, each color or shape, one fails to see any significance of the art form as a totality. This is the same for painting or sculpture. If we analyze brush strokes or tool marks, then the piece of art becomes a conversation piece rather than an experience. Instead of standing apart from the art piece one must give oneself to it, to experience it as a whole. When viewed as a whole our perception focuses on the moving forces within the film, the building of tensions and their resolution, conflicts and their release; all of these represent the centers of power, the virtual realities of the art form.[10] These forms of power are created in the film through the use of film techniques. This is a given. However, it is how these are combined to produce and reveal to the viewer the movement, tension, climax and

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[9]Susanne K. Langer, *Problems of Art* (New York: Charles Scribner's Sons, 1957), p. 7.

[10]*Ibid.*, p. 6.

resolution within the film.

This 'creation' is symbolic of human feeling expressed so that one can perceive it. Langer calls it 'sentience,' that initial consciousness of feeling as it stirs within the person as he interacts with the surrounding world.[11]

Film creates forms which are symbolic of the rhythms of life. These life rhythms are aspects of experience which are non-discursive. Even though these rhythms are non-discursive, they can be given form. These forms are symbolic of the forms of the inner experience of feeling. As a result the film comes to life because it has semblance of life.

It is apparent that art is symbolic of the fundamental processes of human consciousness. In other words, what film attempts to do is to give outside actual form to an inward process. We can call it "sentience," "feeling," "inner life," or "subjective reality." However, the film is *not* reality but the symbols are. Film does *not* duplicate life or create life. It does create forms that *are* symbolic of life.

One other aspect drawn from the discussion is the fact that film reveals a semblance or likeness of the inner life, but it does not reveal one's own inner life. This encounter with a film awakens our own inner life, our own feelings and emotions which are ours. This encounter arouses a feeling experience that one did not know

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[11]*Ibid.*, p. 46.

before. Langer calls this experience the "aesthetic emotion." This is "both the aim and criterion of art."[12]

One final distinction is necessary: art forms are distinct from one another not by materials or techniques used but by the nature of their primary illusions. For film this is the organization of images within time and space. This gives the illusion of virtual entity. This helps set the film apart from the reality of the world.

In summary it is important to remember that for Langer language is not the last limits of experience; those experiences beyond language have their own forms of conception or symbolic devices. These forms are patterns of human feeling which are communicated through film. They are symbolic forms of man's life rhythms. The artist creates forms to communicate to others these life rhythms. These life rhythms stir in man his own feelings as he becomes involved in the creation of life rhythms as presented by the film. These issues are important as the rest of the dissertation is presented.

Perception as Basis for Learning

Perception was alluded to briefly, but it needs to be clarified as it relates to learning. Learning takes place when one begins to perceive the world about him. This starts when one is a child and continues until death or loss of sight. In addition to this is the knowledge that man has the ability to organize his perceptions into

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[12]Susanne K. Langer, *Feeling and Form* (New York: Charles Scribner's Sons, 1953), p. 15.

patterns which the individual can understand. As the individual grows

his ability to draw from a wider background of experience increases

his power of thought. He can recall from past understandings or seek

new information through his perceptions.

Along with this is a constant ongoing process of sorting,

associating and discarding of these understandings. This is how the

process of thinking proceeds.[13]

Out of this thinking and reflecting comes the development of

attitudes and ideals. "An attitude," says Gordon Allport, "is a mental

and neutral state of readiness, organized through experience, exerting

a directive or dynamic influence upon the individuals response to all

objects and situations which it is related."[14] These attitudes can be

positive or negative depending upon how previous situations of

experience have been.

In order to understand the process by which we perceive, a

brief analysis of Whitehead's theory of perception will give the basis

of discussion. "Whitehead holds that to be actual is to be involved

in experience."[15] This experience is conceived from the smallest

atomic events to that of societies. Although the individual cannot

perceive the smallest micro-cosmic events, it is possible to understand

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[13]W. A. Wittich and C. F. Schuller (eds.) *Audiovisual Materials:*
(New York: Harper & Brothers, 1962), p. 34.

[14]*Ibid.*

[15]John B. Cobb, Jr., "Toward Clarity in Aesthetics," *Philosophy
and Phenomenological Research,* XVIII (December 1957), 171.

how they 'happen.' By using this model, it can be understood how

higher organisms like man can perceive.

Human experience is not a smooth continuous process but is

made up of series of occasions of experience; each one a complete

event. "Whitehead suggests that there may be from four to ten such

occasions of human experience in a second."[16] Taking one occasion and

examining it, the process starts with that occasion taking up into

itself a selected part of its past, then becoming actual, then passing

into immortality so that new occasions might arise. To diagram this

line several circles in a row. Moving from left to right, these are

sets of actual occasions of experience.
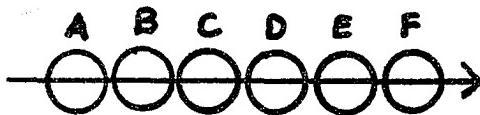
Each circle selects from the previous circle a part of it to carry

with it to its completion. Therefore, 'B' selects a portion from 'A'

--'C' selects a portion from 'B' and 'D' selects a portion from 'C'

. . . etc. This means that an actual occasion 'B' is internally

related to its past--'A.' The past then is 'causally efficacious' for

the present occasion as it 'becomes' a new occasion of experience.

The past effects the becoming of a new occasion.

In the second diagram 'B' is the subject. 'A' is the object

which 'B' is prehending or feeling. 'B' is prehending selectively a

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[16]John B. Cobb, Jr., *A Christian Natural Theology* (Philadelphia: Westminster Press, 1965), p. 26.

part of 'A' which is the small pie shaped cut. The part of 'A' is

affecting what 'B' feels. 'A' is an object which has immortality and

'B' is the becoming occasion.
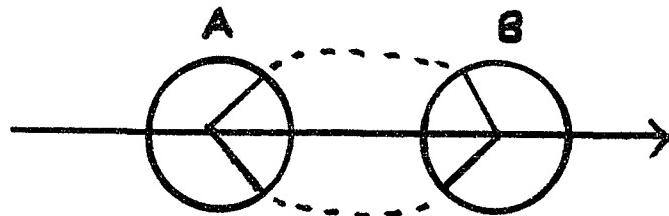
To illustrate a point let us say that a person sees a green

tie. Within this occasion of experience there is both a physical and

mental pole. The green tie (A) is a past occasion which is affecting

the becoming occasion (B) of our seeing it. By the time the 'green-

ness' of the tie has reached the eye, hundreds of events have occurred

each having causal efficacy for its successor.[17] This is the physical

part of the world which effects an occasion of experience. This is

for Whitehead the physical pole of the experience which is the physi-

cal prehension or physical feeling.[18] This is the first part of the

becoming occasion.

To complicate matters, when the 'greenness' of the tie reaches

the brain another level of the process takes place. It begins when

the perceiver becomes consciously aware of the 'greenness' of the tie.

The occasion begins to move from the many sense experiences to the one

mental experience. Out of the sense experience comes a quality that

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[17]*Ibid.*, p. 30.   [18]*Ibid.*, p. 31.

is present which is abstracted from the experience and transformed into what can be called 'greenness.' This transforming process is mental and contributes to the experience by introducing a degree of novelty.[19] This originality (novelty) of an occasion of experience is not derived from the thing (sense experience) but is contributed by the prehender. This is the mental pole of an occasion. Again it must be stressed that the physical and mental poles are part of the physical prehension even though the perceiver does not prehend it.

Within the mental process arises various subjective forms by which the experience can become. These subjective forms are the emotional tones which are part of the prehending experience. In looking at the tie, the 'sheer-itness' of the tie is one, the patch of greenness is another, and the idea that the tie is green is still another form.

Another aspect of an occasion are forms or qualities which are abstract but do not need to be actual to be prehended by the subject. They are prehended like actual occasions of experience. Whitehead calls these "eternal objects" which are pure possibilities for realization in any experience at all but must be conceived apart from any such realization.[20] The eternal objects can be prehended without the physical pole being causally efficacious upon them. To give an example: the subject can prehend eternal objects such as 'greenness' or 'tie-ness' without having the green tie part of the occasion of

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[19]*Ibid.*, p. 33.   [20]*Ibid.*, p. 34.

experience.

The becoming of an occasion must have a purpose. For Whitehead it is the subjective aim of the subject. For the tie, it is prehended with the aim of wearing it with a green suit.

Satisfaction comes when the occasion of experience as a whole is completed and it passes into objective immortality.

In this discussion the actual occasion of experience has been indivisible entities which a person cannot perceive. The conscious experience is concerned with the grouping of occasions rather than individual occasions. Referring to the circles, they represented individual occasions. But the conscious occasions of experience in which man is aware of is made up of millions of these individual occasions which have been grouped into a 'nexus.' A 'nexus' becomes a society when the parts are characterized by common traits which are found in each member and depends on each other to bring about a social order of the whole.[21]

Moving to the various modes of perception, one finds that these modes are very much integrated into a system of human perception. They depend upon the above discussion of a prehension and how it fits the scheme of an actual occasion. Our perception depends upon the actual occasion coming into being for a moment of subjective immediacy and then perishing. As mentioned earlier, they do not disappear but their mode becomes that of objective immortality. They become objects

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[21]*Ibid.*, p. 40.

which are prehended by new occasions and are causally efficacious upon the becoming new occasion.

"Prehension in the mode of causal efficacy is the initial primary consequence of the past for the present."[22] This mode depends upon the occasions which have passed into objective immortality. It is these past occasions which make up the data for prehension. For man can select from the past certain aspects and transmute them into sense data. These are projected sense data that are perceived in the mode of presentational immediacy.

Imposing these sense data on an actual occasion, perception in the mode of causal efficacy is the prehension of the past by the new becoming occasion.

Even though this mode is very primitive, it is the source of all the content within our perceptional experience. It also carries with it the emotional feeling tone of all experiences. However, this mode is vague, massive, inarticulate and crude when it comes to the extensive continuum. "The extensive continuum is that general relational element in experience whereby the actual entities experienced, and that unit experience itself are united in the solidarity of one common world."[23] In other words, this underlying element common to both modes of perception is not as strong as it is in the mode of presentational immediacy. In contrast, the extensive continuum is

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[22]Cobb, "Toward Clarity," p. 175.

[23]Donald W. Sherburne (ed.) *A Key to Whitehead's Process and Reality* (New York: Macmillan, 1966), p. 105.

articulate, sharp and sophisticated.

"Pure presentational immediacy is the objectification not of the past but of the contemporary region of space as illustrating specific geometrical, extensive relationships."[24] Using the tie as an illustration, in the mode of causal efficacy the 'greenness' or 'tie-ness' is the effect of the past occasions. What comes through is the 'greenness' or 'tie-ness' as far as content and emotional tone, but the tie lacks the spacial quality found in presentational immediacy. Only in this mode of presentational immediacy does the tie come into a geographical relationship with the subject. The tie on the table is what the perceiver prehends in the mode of causal efficacy; it is the greenness of that tie. But this prehension is in the subject's past. It is not a part of the present occasion. When this past occasion in the mode of causal efficacy is integrated into the mode of presentational immediacy, the tie becomes actual and the subject can reach out and touch it on the table. It has spacial qualities not found in the mode of causal efficacy. Because of this spacial relationship the mode of presentational immediacy does not give information about the past or future but it presents a portion or cross-section of the present universe.[25]

Symbolic reference or ordinary perception is not experienced as a mode by itself, but as a mixed mode made up of the two primitive modes. With this mixed mode of perception comes the possibility of

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[24]*Ibid.,* p. 99.   [25]*Ibid.,* p. 114.

error. This can result from mistransmitted physical feelings or pre-

hensions from the past into the present extensive continuum. Since

the body is the instrument for synthesizing and enhancing feelings, it

can be faulty be producing feelings which have little relationship to

the contemporaneous occasion.

This error comes when the two modes are joined in conscious-

ness. As a result, interpretation is applied by the subject and his

perceptions may come to faulty conclusions.

In order for symbolic reference to take place there must be a

common ground. In other words, there must be elements in the experi-

ence that are identical in each of the perceptive modes.[26] For example,

the subject perceives the 'greenness' and 'tie-ness' of the tie on the

table in the mode of causal efficacy. By abstracting from that physi-

cal pole the quality of 'greenness,' the subject then perceives this

quality in the mode of presentational immediacy. The subject takes

and has geometrical relationship to the tie on the table.

When applying this to film, it is much more complicated than

dealing with a 'green tie.' In a film, one is dealing with thousands

of occasions of experience which have a multiplicity of modes of

causal efficacy and presentational immediacy. When brought together,

they form the symbolic reference of the total experience. It is this

author's contention that in order to perceive a film, the subject must

learn to break down the elements that make up the symbolic reference

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[26]*Ibid.*, p. 115.

of an occasion of experience and deal with them on each level. To illustrate this, the viewer must learn to relate the present experience of the film to one's past occasions of films and other experiences outside of the film. When the viewer begins to apply the content and emotive tones of feelings in the mode of causal efficacy to the present film experience found in the mode of presentational immediacy, then the mode of symbolic reference of the whole experience is taking place. Part of this perception is bringing one's self-understanding of what it means to be human to the film experience which is communicating human feelings and experiences. Out of this combined experience comes a synthesis of a newer understanding of the self. This will be expanded in the next chapter.

Basic Elements of Film

The basis of any film education is the knowledge and understanding of the technical aspects of the film art. This knowledge varies with people and with their own viewing habits. But it is important that one begins to view films from this perspective since it is through these techniques that human feelings and experiences are communicated. However, it is not likely that the viewer will become involved in a film unless he has some background in film techniques and can visualize the power in them.

Therefore the purpose of this section is to come to an understanding of the limits of film and secondly begin to understand the elements of film as they come under the three categories of aesthetic

surface, aesthetic form and life value.

Film Limitations. Film by its very physical nature has limitations. First of all, film and reality are two different things. Reality is three-dimensional. But when filming reality, it is photographed on a two-dimensional plane. Film looks like reality through the artistic use of film techniques. Experiments have been tried to give the three-dimensional effect to film but with little success. As a result of this fact there is a reduction in depth perception. Our depth perception relies mainly on the distance between the two eyes. This is the principle of the stereoscope viewers. They have two pictures, one for each eye, but the eyes give the illusion of only one picture. However, the camera has only one eye (lens) with which to see. Therefore the cameraman has to compensate for this. To illustrate this point, take a pencil and hold it in front of one eye with the rubber end pointing toward the eye. Now close the other eye. What do you see? Just the eraser? This is what a camera would see. However, the purpose of the shot was to get the total pencil in the frame. Holding the pencil in the same place move the head right or left. This changes the perspective and the rest of the pencil, which was behind the eraser, is now in sight. This is one way that the film maker can overcome the limitation of the loss of depth perception.

Another limitation is the field of vision. The eyes see the best in the center of the eye. The vision is impaired as one moves to the periphery of vision. To overcome this one must move the eyes to the side or move the head. The camera has the same limitation which

is built into the lens. The larger the lens in millimeters, the less field of vision. The smaller the lens in millimeters, the wider the angle of vision. The problem comes when one begins to move the camera. When one cannot see something clearly one moves his head. But with the camera this is impossible. If one moves the camera, there is a jerky motion which is not natural.

The visual range is also affected by the lens structure of the eye. When one looks up from a book to an object in the distance, the eye focuses automatically. With the film lens, this is not automatic. If the film maker wants to see something in the distance, the lens must be focused to do so or the lens changed to a larger millimeter so that the object is brought closer.

Real life is a series of uninterrupted spatial and temporal events which the observer observes. However, this is a limitation for film because it would be impossible for film to photograph reality as one sees it. It would require too much footage. Therefore film condenses space and time to make virtual or an illusion of reality.

The final limitation is the absence of the non-visual world of the senses. In film the other senses depend upon what the eyes report to them.[27] The problem with this report is knowing whether the camera is moving or not. When looking around in a room, one might see bookcases, then a rocker, then a TV, then a coffee table. Since the viewer turning his head, his field of vision changes. The room

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[27] Rudolf Arnheim, *Film As Art* (Berkeley: University of California Press, 1967), p. 30.

stays where it is. When filming the same scene with a camera and projecting on the screen, it gives the illusion that the room is moving past the screen. The reason for this is the camera is not part of the body like one's head and eyes. One cannot tell whether the camera is moving or not.

Another example is the lack of visual perspective. When riding in a car, one has visual perspective on all sides by merely turning the head. This is not so with a film. In Disney's 360° circlerama theatre at Disneyland, many of the shots do not have visual perspective. When the plane is banking over the river or when riding on top of the hook and ladder, one does not have visual perspective. The eyes see the plane bank and sends a signal to the rest of the body to do so. However, the body does not receive the same sensations that the eyes do. So the stomach reacts with the rest of the body. One senses the body leaning as the plane makes its banking motion.

These limitations can be overcome through the use of film techniques. "In order that the film artist may create a work of art," says Arnheim, "it is important that he consciously stress the peculiarities of his medium."[28]

Aesthetic surface. In John Hospers' book, *Meaning and Truth in the Arts,* he has three aesthetic categories which are very much the same with the way we perceive. The first of these is aesthetic surface:

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[28]*Ibid.,* p. 35.

(in) . . . aesthetic surface in nature or a work of art, we
are enjoying simply the book, the sound, the taste, the sen-
sation, without making distinctions and without considering
meanings or interpretation or significances--simply enjoying
the 'feel' of the sensuous presentation, 'on the very sur-
face of experience directly had.'[29]

The smell of a rose, the taste of a good wine, the sight of a sunset
are examples of sensuous surface.

In film, this is the level at which most viewers confront film
technically. It is the sensuous surface which one connects with
entertainment film. When one wants a sensuous experience, one picks
a film that gives this experience and not one that makes one reflect
or become involved in the film. This is not necessarily wrong, but if
this is the only experience one has with film, then one is missing
much more.

The sensuous surface is made up of elements like color or the
lack of it (black and white), various tonal shades, sound track, and
the beauty and composition of the photographic images. These elements
are the easiest to recognize within the film. These elements of
sensuous surface will be dealt with in detail below.

Color or black and white elements of film are the most
noticeable to the viewer's perception because they are either pleasing
or harsh. In Disney's true life adventure film *In Beaver Valley,* the
colors were made up of greens, yellows, and browns. These colors give
the feeling of tranquility. On the other hand, the color scenes in

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[29]John Hospers, *Meaning and Truth in the Arts* (Chapel Hill:
University of North Carolina Press, 1946), p. 9.

the condemned housing sequence of *Midnight Cowboy* gave a dark and gloomy effect. There was almost no color to the scenes at all.

Black and white films have a wider range of tonal qualities. In the opening sequence of *Louisiana Story* the tonal quality of the scenes were rich, the contrasts were striking, and the overall feeling was one of inner peace and tranquility. Flaherty is not making an educational film but is expressing an emotional feeling. The actual subject matter is secondary, to give the subject a starting point. "What matters about the opening shot of the film, for instance is the feeling of tranquility which it conveys, not the fact that it happens to be a lotus leaf."[30]

The sound track is the only element which does not affect our eyes. The sound track is made up of the natural sounds (train whistle, birds chirping, wind blowing, etc.), music, and the spoken word. Generally the sound track is subordinate to the visual part of the film. However, it provides an emotional tone for the viewer. A western picture is not a western without a campfire sequence. Part of the visual imagery is made of night sounds like coyotes howling at the moon, crickets, wind blowing, etc. Music can underscore the visual to add tension. An illustration is the musical score in *2001, A Space Odyssey*. The musical score can give movement to a film. *Fantasia* depends heavily upon music for its effect. No film of 'suspense and intrigue' is without its music which builds to the exciting climax

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[30]Karel Reisz, *The Technique of Film Editing* (New York: Farrar, Straus and Cadahy, 1957), p. 142.

when the villain is about to get his prey.

Many films involve the viewer in the beauty of the photographic image and how it is composed. These films concern themselves with breath-taking photography which are sure to emote a favorable reaction. The big musical films like *Song of Norway*, and *Sound of Music* have several beautiful panoramic shots. Westerns like *Wagon Train* and *The Big Country* and others tell the story of the vastness of the western prairies by showing wide-angle shots of rolling countryside. The Flaherty films have the richness that is unequalled in the use of black and white film. The governmental films made by the United States Film Service during the thirties are examples of black and white film photography at its best. It is important to understand that the sharper pictures occur with black and white film rather than with color. The reason for this is the fact that there are greater degrees of blackness and whiteness than with the color spectrum.

Aesthetic form. When sight and sound come together and a relationship occurs, one begins to talk about the 'aesthetic form' of the film. For Hospers, everything needs to be in some degree of balance and a symmetrical arrangement of objects within a given space. This is called 'organic unity.'[31]

> Each element is necessary to all the rest, and together they
> form a whole so unified that no part could be removed without
> damaging the remaining parts. . . . The principles of rhythms
> and development; tension and release, conflict and resolution,

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[31] *Ibid.*

> . . . do not simply alternate, but grow and develop and . . .
> reach a climax. There must be development toward some goal
> and not mere sequence or juxtaposition. The rhythm must be
> dynamic and not static. . . .[32]

In order to grasp the forms which make up a film, it is important that one looks for these forms within the film. They are more difficult to locate because they make up the larger structure of the film. Such things as camera angle, position, and movement, editing, framing, the illusion of space and time, and finally the sensuous surface come together to make this larger organic unity which we call a film. These various elements will be dealt with in greater detail.

In an earlier section which dealt with the limitation of film, the position of the camera was extremely important. The position, the angle and movement of the camera affects what the viewer sees. The camera angle is effective in giving the feeling of vastness, superiority, or smallness depending on the angle. When the camera is above the eye level and shooting downward, it gives the illusion of vastness. In *Triumph of the Will*, Leni Riefenstahl masters the camera angle. When she wants to show vast amounts of people, the camera is up high shooting downward. Scenes from *The Big Country* showing the vastness of the valley are taken from the hills that surround the valley.

The position of the camera was from the very beginning a film technique. D. W. Griffith in his earliest films positioned his camera to give different perspectives. The long shot usually set the scene. The medium shot helped with the detail of the scene, and the close-up

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[32]Hospers, *op. cit.*, p. 10.

zeroed in on one small portion of the subject. This has become the standard in filming. Charles Chaplin used camera position to bring out the traits of the "Little Tramp." Everyone got to know the tramp by his twitching moustache, tipping of the hat, rolling of the eyes and shrug of the shoulders. This is what made Chaplin a favorite among the people. In Chaplin's *Immigrant* one sees Chaplin bent over the rail which was rolling violently. From the position of the camera one guesses that Charlie is sea-sick like the rest of the passengers. From this position one sees Charlie's back shaking violently but as he turns around he had been fishing and landed a monstrous fish.

The camera movement means that the camera can be moved horizontally, vertically, 'trucked,' 'dollied' and 'boomed.' When the camera is moved up and down on its axis, this is a 'tilt' shot. The 'pan' shot is when the camera is moved from left to right to cover for example a mountain range. The 'truck' shot is when the camera is mounted on a truck or track and it follows the action over a distance. One sees many truck shots in chase scenes. The western is famous for such moving shots. The 'dolly' shot is when the camera is moved on a wheeled platform or 'dolly.' These shots are generally done in a studio sound stage. To illustrate: There are people walking down the hall and the cameraman wants to stay ahead of them. It would be impossible to back up holding a 500 pound Mitchell camera. Therefore it is mounted on a dolly and wheeled backward as the actors walk toward it. The 'boom' shot requires the camera and crew to be lifted by a crane above the subject being filmed. During the chariot race in

Ben Hur, many of the shots which were above the horses were taken from 'boom' cameras.

One final comment about the position, angle, and movement of the camera. It must remain transparent. In other words, one must not be aware of its presence when viewing a film. When the camera is transparent, one is not uncomfortable with the shot. When the camera becomes obtruse, it is because the camera is in an angle, position or movement which upsets our perspective. In filming a dialogue between two people, the camera is not positioned above their heads. It is positioned so that one can see the faces. Also one cannot get facial expressions by using a long shot. When the camera breaks into our illusion of the film, the director and cameraman have picked the wrong angle, or position or movement of the camera.

Cutting determines the space involved in a film. Our visual perceptions are continually changing perspective. So must film. The shot change in film moves one from one point of view to the next, from one day to the next, from one town to another, and so forth. We can be transported instantaneously from the city to the country, from the past to the present, from distance to close up. This is an ongoing process within the film. A film would be extremely boring if it were made of one continuous shot with little or no variation.

A cut can be a fade, dissolve, wipe, a visual or audio cut or just a straight cut. All of these techniques help the editor make a transition from one shot or sequence to another without making the cut obtrusive. For an example, there is a sequence which needs the

feeling of the passing night or a long period of time. The straight cut (meaning putting the two sequences side by side) would not give this effect. However, a fade in which the old image gradually fades out, a brief period of darkness, then a new image gradually becomes visible. This is a much smoother transition and one does not become upset with the passage of time. Turning this around, one might not use a fade when a dialogue is taking place between two people. The straight cut between the two faces would give the effect of a dialogue.

The dissolve is a popular transition technique for film and is used a great deal in television. It is sometimes called a 'mix' because the new image appears before the old one fades away. For a moment two images are superimposed on top of each other. In television, this is done by mixing two television cameras images, one fading out and the other fading in. It is different for film. It can be done in the camera by fading one scene out, turning back the camera and shooting the new scene by fading it in. There is another way when developing the film but that is too complicated to consider in this discussion.

The wipe is a line that sweeps from one direction across the screen 'wiping' the old image away and 'bringing' on the new image. This is one technique that ought to be used sparingly since it is an obtrusive type of cut. Too many and it becomes less of a professional-looking technique.

The uses of cutting helps the film maker change the scene as the story requires which furthers the action and provides

variety.[33] Just as a film with little or no cuts makes for a boring

film, too many cuts breaks up the continuity of a film.

Another reason for cutting is to eliminate unwanted space.[34]

This shortens the picture, leaving the salient features intact in

moving toward a conclusion. To illustrate this, a person coming out

of his apartment to go outside would not be shown coming down all

fourteen flights of stairs. Instead the director might have him coming

out of his apartment (cut), walking down the hall (cut), starting down

the first flight of stairs (dissolve), and the final scene taken from

outside the building showing the man coming out the door of the apart-

ment building. The viewer supplies the rest of the space.

Another reason for cutting is to build up the picture of an

object, action or person by showing them from different perspectives.[35]

The opening sequence of *Louisiana Story* shows the swamp from

various angles (See Appendix C). By uniting different perspective

shots, one gets the feeling of a vast endless swamp. When in actuality

the swamp that Flaherty filmed was no wider than 30 feet.

Framing is the isolation or limiting of a subject being filmed.

Again one cuts out unwanted space and centers the viewer's attention

on the action of the picture subject. The sequence of the swamp in

Louisiana Story is a case in point. Flaherty framed his shots to give

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[33]Ralph Stephenson and Jean R. Debrix, *The Cinema as Art*
(Baltimore: Penguin, 1965), p. 69.

[34]*Ibid.*, p. 70.

[35]*Ibid.*, p. 71.

us a great deal of detail about the make up of a swamp without many

long shots. He wanted us to feel what it was like to be in the midst

of a swamp.

The camera and the ability to use it with technical competence

adds to the finished product of the film. It is the camera that gives

the editors the raw footage from which the film is cut and assembled.

Again the camera is a part of the larger form and structure of a film.

When the editors get the film it is made up of shots. They

are not in any order. It is up to the editors to cut and put the

shots, which are the most elementary form of film, into ordered scenes.

Each scene is several successive shots in the same time and place.

Several scenes make up a sequence, many of which make up the whole film.

In order to understand shot, scene, sequence, it will be

helpful to take a sequence from a film and break it down. The sequence

is the chariot race from *Ben Hur*. First, it was made up of many

individual shots of Heston, other characters, the crowds, the horses,

chariots, the arena, etc. As the shots were combined scenes began

to be formed like the race between Ben Hur and Quintas Arrius. These

scenes were made up of shots of their faces, their horses, the knives

on the hub of the chariot. Interspersed were scenes of the race,

the crowd, the royality which all made the race sequence.

Character and plot development and the illusion to time and

space are part of the development of rhythms built into the film.

By our definition of aesthetic form, all of these techniques must

come together but are subordinate to the larger structure. This

larger structure is held together by rhythmic patterns of tension and

release, conflict and resolution. Much of the character and plot

development is solved with the writing of the screen play. However,

a great many screen plays have failed because the director was unable

to create it visually on the screen.

It is up to the editor to make the film move. He makes these

rhythms come alive through the manipulation of the strips of film by

putting them end to end to make scenes, sequences, a complete film.

This is called montage.

> Montage is film editing done constructively. Exactly when
> and where each single shot is begun and ended. In a film
> a scene is meaningless by itself. When mounted, when put
> with other scenes, it has meaning. . . . It is montage
> (constructive film editing) that is . . . the manipulation
> of sequence and duration to create the desired effect.[36]

One style of montage, or editing, takes the narrative form

which is putting individual shots together in a chronological order to

tell a story or a particular thought. This was the form which the

earliest film makers used. George Melies in his film *A Trip to the

Moon* (see Appendix D) and Edwin S. Porter's *Great Train Robbery* (see

Appendix E) were two early examples of narrative form of editing.

This was a change from setting a camera up in front of some action

and cranking away. Looking at the scenarios of both the 'moon trip'

and 'the robbery,' the complexity toward film making was begun. Porter

more than Melies was concerned about the continuity of shots. This

concern for the movement of the story from the beginning to its

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[36]Spottiswoode, *op. cit.*, pp. 199-200.

conclusion became the foundation for most of our theatrical films made today. As the art of film editing progressed, it became apparent that putting two shots together produced a particular effect between them. D. W. Griffith advanced this expressive form of editing which gave internal rhythms between shots. In *Lonedale Operator*, Griffith was concerned with emphasizing movement not only within the shot but the camera too. He mounted it on a speeding train and cut back and forth from the speeding train to the captive girl in order to build momentum for the whole film. This is now known as parallel editing, which Griffith advanced in its primitive form. Eisenstein felt that there must be a clash between the two shots with a synthesis resulting in this clash. He developed this editing principle from studying Japanese hieroglyphic writing. The Japanese word for crying was a combination of pictures for eye and water. The word sorrow was a combination of pictures for knife and heart. This juxtaposition Eisenstein felt did more than add one idea to one already established but 'exploded' the two into a totally new concept.[37] This shock attraction technique was seen in the Odessa Steps sequence in *Potemkin*. Eisenstein takes a series of unrelated shots and by editing them establishes their connection with each other and makes us share in this horror. In the sequence the series of shots--of rifles firing, young woman simulating agony, a carriage rolling down a flight of stairs, and a young man watching--turns into a powerful scene in which a Cossack slashes with

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[37]Arthur Knight, *The Liveliest Art* (New York: New American Library, 1957), p. 77.

his saber, the next shot is a close-up of a woman with her glasses smashed and her face bloody. A line of Cossacks fire and a young woman clutches her vitals as blood streams over her hands. Next the baby carriage starts down the stairs wildly out of control as the horrified student slowly turns his head as he watches its flight down the steps. There is not only the continuity of events but each event relates to the last and the next.

In *Louisiana Story* the editing technique is not simply to present a situation, but the fundamental artistic aim for Helen van Dongen (Flaherty's chief editor) was to express the feeling and atmosphere of the swamp. The subject matter is secondary to the emotional feeling generated by the editing of the opening sequence.[38]

The discussion has been centered around the space within the film and how it is manipulated within the space-time continuum. Space has been discussed in terms of camera position, angle and movement, framing, editing, cutting, etc. The last part of the continuum is time. Time is divided into three levels: physical time, psychological time, and dramatic time.

"Physical time is the time taken by an action as it is being filmed and as it is being projected on the screen."[39] This can be affected by the variation of time within the shot. Accelerated motion gives a comic effect. Slow motion or time lapse has been used to show

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[38]Reisz, *op. cit.*, p. 142.

[39]Stephenson, *op. cit.*, p. 90.

plant growth. Slow motion can be utilized to give the feeling of dreaming, fantasy or tragedy.

In the diving sequence from *Olympia*, the slow motion is used to strengthen the form of the film. Leni Reifenstahl wanted the suspended feeling of diving and slow motion helped obtain that feeling. The result is that "a film breaks up the continuity of time in the real world, and out of the physical time of reality creates an abstract *film time*."[40] This abstract film time becomes the physical time for the film.

"Psychological time is the subjective, emotional impression of duration which the spectator experiences when watching the film."[41] Our subjective duration or lapse of time does not depend on a clock. If the person is having a good time, busy, or preoccupied, then time goes by rapidly. However, if one is bored, idle, or unhappy, time seems to drag on. If the person anticipates an event to happen in the future, he is in suspense and time will pass by slowly.

Suspense is common in all narrative arts. It delays the solution to a situation in order to arouse and hold the viewer's interest. Alfred Hitchcock is the master of suspense. In *Secret Agent*, two spies are meeting another agent in this church. The organ is playing in the background. It becomes apparent to the audience, long before the two spies, that the organ is playing one continuous note. The organist is dead.

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[40]*Ibid.*, p. 108.   [41]*Ibid.*, p. 90.

In *Louisiana Story* the boy finds some alligator eggs. The suspense is built around the boy's discovery and the return of the mother alligator. The film cuts between the boy and the approaching alligator. The two principle subjects do not come into the same frame until the last shot of the boy jumping to safety from the jaws of the alligator. Quick cutting and music built the suspense in that sequence.

A part of the suspense is the rhythms and tempos of the film. They both work in space and time. Rhythms deal in relationships, proportions and balances. Rhythms are established at the first of a film and continues to build, to level off, build again to the climax and resolution. Conflict and tension are the creative elements which constitute the rhythms of the film. As explained earlier these rhythms are patterns and analogues of the rhythms within the inner life of one's experience.

"Dramatic time is the compression of the actual time taken by the events depicted, which occurs when they are made into a film."[42] In *Dr. No*, a beautiful spy is luring James Bond by asking him up to her 'pad' in the hills. She is giving him instructions on how to get there and the scene dissolves to Bond actually driving his car and following the directions which her voice goes on giving.

Time can also be expanded, stretched out beyond the normal time or its completion. In *The Incident at Owl Creek*, a man is being

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[42] *Ibid.*

hung under martial law during the American Civil War. The hanging takes place on a bridge. He drops, the rope breaks, he falls into the stream and swimming under water, he escapes. It then shows him making his way home to his wife and family. Suddenly, the scene is back at the bridge where the body hangs at the end of the rope. The main part of the film had occurred during a fraction of a second of his fall. The flash was a wish-fulfilling thought.[43]

Finally, it is difficult to talk about the space-time continuum of film since they are intermingled, interchangeable, and interacting. Time can have spacial qualities. In real life time has a definite directional trend of development.[44] Film however, is free to move about in time as a person is free to move about in real life. Film can go backward, forward, show separate events together, or show simultaneous events separately. The film loses the strict continuity of real time but is free to move about in virtual time as if it were space.

Space can have temporal qualities. In real life space is static and the individual is the dynamic force which moves about in space. But in film, space takes on a time-charged dynamic quality. Space is put in temporal order and given a structure with a temporal rhythm.[45] The spectacular 'light show' in *2001* was an attempt to give the feeling of space moving through the viewer with a temporal rhythm. The light show represented space with a temporal movement.

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[43]*Ibid.*, p. 121.   [44]*Ibid.*, p. 134   [45]*Ibid.*

Life Value. This leads to the third category of Hospers and
that is life value. The next chapter will deal with this aspect in
greater detail but it needs to be introduced here to complete the
categories. The surface and form of a film are but a small part of
our experience. There is 'something' that goes beyond the form and
surface of an art work. This something comes from life, from the
world of experience outside of art. Hospers called it "life value."[46]
This something which the spectator brings to the art experience is
his past experiences in life. When the viewer experiences a film that
stimulates his emotions, it is not the emotions within the picture
but latent feelings within the individual which he has experienced in
the past. They have been 're-kindled' within the individual. This
is the value which one brings to the present experience. This is the
reason perception is so important to our viewing experience. To
understand the elements of film it is important to increase and sensi-
tize the perceptions so that the past experiences might be evoked
through the experience of the film. It is through the various tech-
niques of film that the emotional tone is derived. Through one's
perception of these elements can one come to understand the emotional
power of the film.

The key to this chapter is the fact that film can be more than
a tool to educate or instruct or entertain people. It can be a tool
that communicates human feelings and experiences through the various

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[46]Hospers, *op. cit.,* p. 12.

techniques that are available to the film maker. Only when the viewer becomes involved in the structure of the film, i.e. the larger form of the film, and begins to identify with the feelings expressed as his own can film become a powerful medium of expressing what it means to be human, to be a Christian. There is a relationship involved between man's understanding of what it means to be human and his understanding of Christian existence. This is the purpose of the next chapter.

CHAPTER III

THE FILM AND CHRISTIAN EXPERIENCE

In the preceding chapter it was stated that the educational
purpose of film was to communicate to the viewer "life value." This
chapter will expand that thesis, treating in particular the contribu-
tion that presentational film can make to spiritual man. The questions
to be answered are these: (1) How does man come to understand himself
as a Christian and (2) How does film contribute to this understanding?

The initial section of the chapter will review Dr. John Cobb's
book *The Structure of Christian Existence* to identify the meaning of
Christian existence as the goal of film education. The second section
will explicate how the film maker contributes to the viewer's awareness
of his presence and what an authentic Christian experience is for him.

The key to one's understanding of Christian existence lies in
the development of axial man, who grew out of primitive and civilized
history. He has various elements which contribute to his becoming
actual and provide the basic understanding for man as he moves toward
the newest threshold of Christian existence.

No longer was man controlled by the unconscious part of his
psyche. The seat of existence for axial man had moved into the re-
flective consciousness. Since pre-axial man continued to be mythical
in that his reflective consciousness was dominated by unconscious
symbolization, the emergence of rationality brought about a wider

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range of possibilities for human existence.[1] Axial man became much

more a rational being than civilized man, and his rationality was more

abstract, which estranged him from the mythical world of pre-axial

man.

This estrangement from the mythical world and the rise of

rational thought brought a new freedom for man. Although this was a

gradual development, it was significant in that man was becoming more

of an individual. He was becoming an entity within himself with the

power of rational consciousness.[2]

A portion of his freedom was that man was able to identify

himself in the stream of consciousness. At any point in time man was

able to say: "This is who I am; this is my individual identity." For

Dr. Cobb, "the emergence of axial man was not only the emergence of a

new understanding of man as individual but a new individuality."[3]

This means man was quite different from other individuals.

The results of his individuality brought about man's freedom

to decide every occasion of experience. Although this was spelled out

in detail in the section on perception, it will be restated briefly.

Part of the conscious decision is the selection of portions of the

past to influence the present. The past is, for Whitehead, causally

efficacious on the present. This causal efficacy is within the

stream of consciousness of man. For Dr. Cobb, "our total experience

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[1]John B. Cobb, Jr., *Structures of Christian Existence* (Philadelphia: Westminster Press, 1967), pp. 50-51.

[2]*Ibid.*, p. 55.   [3]*Ibid.*, p. 57.

in each moment is a selective synthesis of the whole world as it gives itself to be experienced."[4] It is out of one's past, which is massive, that we draw those elements which will constitute the basis for one's decision. Another part of the decision making process is the anticipation of the future.

The result of this freedom of decision was that man is no longer self-determined by the unconscious, but was in conscious control through symbolization of the experiences in the psyche. He was also in control of his actions and therefore was free to decide and to act.[5] This was important later when dealing with Christian existence.

However, man's ability to choose becomes a struggle within himself. He was an individual with certain freedoms, yet he was bound by community law. This was made clear in Hebrew history. Israel was bound by a covenant with Jahweh to be obedient, but as the struggle increased within man, the gap between his individuality and his duty to the community widened. He was an individual on the one hand but was still a member of the community on the other. The man of Israel hoped that God might intercede on behalf of man. This new ray of light was beginning to dawn on Christian existence.

Before moving into this new mode, a summary is needed to clarify the foundations which Christian existence rests upon. It rests on the freedom and individuality of the individual. He is free

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[4]*Ibid.*, p. 56.   [5]*Ibid.*, p.57.

to choose and to act. His reflective conscience is the seat of his existence which leads him to rationalize his decision making process. He is free to make decisions in the light of past experiences and with the anticipation of the future.

The crossing of this threshold of Christian existence brought about the inner concern for man, which was seen and demonstrated through Jesus Christ. "For Him, love demanded an unselfseeking openness to the need of the neighbor."[6]

The key to man's essence was that God was once again a part of human life. It was in Jesus Christ that there was a renewal of God's presence in man. God called man forward in each moment of his existence. This was again seen in Jesus Christ who asked man to be open and receptive to others.

However, at the time man was in a struggle to keep control of his conscious awareness.

> Since consciousness is . . . so small a part of the total
> psychic life, its struggle to wrest control and determine
> the meanings by which life is to be lived is always a
> struggle against immense odds. . . . Axial existence re-
> quires a continual psychic effort and discipline that is
> extremely demanding and often inhibits the spontaneities
> of mutual affection and acceptance.[7]

This tension is heightened for Christian man. Through his personhood, man has accepted responsibility for himself and is aware of his inwardness. But the spirit in man, which is a "radically self-transcending character of human existence that emerged in the Christian

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[6]*Ibid.*, p. 114.   [7]*Ibid.*, p. 117.

community,"[8] further develops his personhood. Therefore, Christian

man was free to choose, free to make his own decisions and was

responsible for them. But this responsibility goes much further than

this. The Christian experiences himself as being responsible in a

radical way even beyond his ability to choose. The Christian knows

that he is solely responsible for his choices even when he tries to

change himself and fails. We are not only responsible for the choice

but for the motive behind that choice. Man's responsibility can be

expanded to infinity. "At whatever level we ask the question about

what we are," says Dr. Cobb, "we must also acknowledge our responsi-

bility for being that."[9] If I cannot love then I must acknowledge

that fact and if I cannot even attempt to love, I also must acknowl-

edge responsibility for that failure.[10]

At this level of spiritual existence, we have the best and

worst of man as spiritual acts. This is because in spiritual existence,

one has a radically new level of transcendence that appears. This

spiritual self, or "I," can be responsible for what it is and what it

is not; its power lies within itself and beyond itself. But this

spiritual "I" does not stay the same but can transcend itself. "Thus

spiritual existence," says Dr. Cobb, "is radically self-transcending

existence."[11] This means that the seat of existence, where the

reflective consciousness lies, is capable of changing, and of

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[8]*Ibid.*, p. 119.

[10]*Ibid.*

[9]*Ibid.*, p. 121.

[11]*Ibid.*, p. 124.

transcending itself. The results of this structure of existence is

an "intensification and radicalization of that responsibility for

oneself, . . ."[12]

This is done through the freedom of love, which is known only

in man because love is a function of the autonomous activity of the

psyche. Man is free to love because he is loved in his own self-

preoccupation. Dr. Cobb defines love as:

> any mode of relating to an object as a positive intrinsic
> value, in which conscious psychic activity is decisively
> involved. By 'object' here I do not mean a mere thing in
> contrast to a person, but rather an intentional or epis-
> temological object, which can be either personal or im-
> personal.[13]

This means that any person or object that is knowable and has intrinsic

value ought to be looked upon as having worth. Therefore, love for

the Christian is the possibility of being open and receptive to

another person or knowable object.

The question arises, "Why is one's understanding of Cobb's

structure of Christian existence so important to the understanding of

film?" It is the opinion of this author that Cobb's structure gives

the Christian a foundation from which he may base his understanding

of film. Since his seat of existence is in the reflective conscious-

ness, he has control of his rational thought, which is advanced so

that he can perceive the film and reflect upon it from not only his

present experience but from his past outside the world of film. By

becoming consciously aware of the present occasion of experience, i.e.,

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[12]*Ibid.*

[13]*Ibid.*, p. 127.

the film, man may bring his past to bear on the present and from these combined modes of perception come to an understanding of the film. This is the mode of symbolic reference which was discussed earlier in the paper. The present experience of the film combined with the causal efficacy of the past creates symbolic reference for the individual, i.e., perception of the film experience as a totality.

When the Christian is free to experience for himself at a point in the stream of consciousness, he may at that time within the film experience say, "this is who 'I' am; this is how I see myself." But it must be noted that Christian man has the right to choose whether or not to become involved. However, the Christian man has a responsibility for that decision and the action that he takes. This is the struggle that he faces at every occasion of experience. Within the context of film, he may regard film as entertainment and remain on the surface of experience. He may like or dislike it without considering why he liked it or disliked it. Or he may become involved in the film to find what the artist has communicated to him about what it means to be human. He may struggle within himself as to what the film is saying to him.

The spiritual self needs to be self-transcending so that through the freedom to love, man can relate to those things which have intrinsic value. The film may have this intrinsic value for man if he is willing to struggle with it. It means that man must examine the totality of the film experience instead of saying "I don't like that picture because of swear words or sex." Man must look within

the film to find or gain self-understanding and a perspective on life.

Charles Ketcham states that "film art has the ability to engage the

whole man with an identity orientation so strong that self-conscious-

ness is replaced by a new self-actuating awareness. It is a creative

process, an exercise in potential expression of being."[14]

The results are that the religious experience is not found

in the film; religious content cannot be superimposed on a film. The

religious experience is in the viewer himself. It is his experience

of the work of art that evokes a spontaneous response because the

viewer of the film brings a system of beliefs which are a part of his

past and they are now becoming part of the present experience.

Through film viewing and reflection may come a new self-aware-

ness and a radical change in the spiritual "I." This can only be done

through an openness to one's self and pushing off of self-preoccupa-

tion. For the modern Christian,

> openness to the other is openness to his sin and suffering
> as well as to his joy, and that means that love brings
> pain. . . . But this suffering does not destroy the suf-
> ferer as does the suffering of self-preoccupation. Instead,
> if he does not flinch from it, but rather continues to love,
> his capacity for love increases, and his suffering can be
> accompanied by a deeper peace and joy.[15]

Since film has become the communicator of the contemporary spirit,

the feelings of reality, joy and pain are examples that may be illus-

trated in film. It is through film that the Christian man may come

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[14]Charles Ketcham, "Experiment in Film," *Religious Education,*
LXIII (September-October, 1968), 360.

[15]Cobb, *op. cit.,* p. 136.

to identify with these emotional responses within himself and others. By identifying them for himself, he then may work toward growth and change within his own life. Through this change can also come a new relationship with others through love. Because of these meaningful relationships one may transcend the self into a new right relationship and out of this comes a deeper sense of joy and peace. It is this truth that we find repeatedly confirmed in our own existence.

The film maker on the other hand contributes to the viewer's awareness of his existence by attempting to communicate a human experience, an insight, a feeling, or a viewpoint about life as he sees it. This comes about because the artist lives in the real world from which he draws his inspiration or intuition. Secondly, art is related to the viewer because it is one way of making "the internal external." In other words, the artist has an inner feeling which he wishes to communicate and film achieves that task of externalizing his inner feelings. Sooner or later the artist must once again reach out into the real world from which his art piece has sprung and touch the feelings of someone somewhere. The artist has to present his art work to the real world.[16]

This final element is so important. Because in every age there is a unique way of communicating using its own form of symbolization. These symbols alert us to the changes within our environment and alters our sense perception and attitudes. It is the artist who

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[16] Ralph Stephenson and J. R. Debrix, *The Cinema as Art* (Baltimore: Penguin, 1965), pp. 21-22.

is the first to show us our world and ourselves in a different light.[17]

> Today the film artist possesses the ideal instrument for
> unfolding the new environment for our inspection and
> criticism. By his medium he continually tells us to
> look around us and see what it is all about.[18]

Paul Tillich views the role of the artist from a slightly

different perspective.

> . . . Whatever the subject matter which an artist chooses
> however strong or weak his artistic form, he cannot help
> but betray by his own style, his own ultimate concern, as
> well as that of his group or period. He cannot escape
> religion, even if he rejects religion, for religion is a
> state of being ultimately concerned.[19]

What both men are saying is that the film maker is attempting to say

through film what it means to be human; the joys as well as the suf-

fering. If he succeeds, then he has an art form of tremendous educa-

tional and spiritual value for the viewer.

Through the use of cinematic techniques, he communicates

these experiences visually so that the viewer may perceive them. How-

ever, it is important to re-emphasize that the artist's intention is

one thing and the viewer's perception is another. It is vital to

consider what the artist is saying through the forms of the film.

The viewer may not superimpose his "Christ-events" on a film if that

was not the intention of the film. "This would clearly be a case of

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[17]Anthony Schillaci, *Movies and Morals* (Notre Dame: Fides,
1970), pp. 77-78.

[18]*Ibid.*, p. 78.

[19]Paul Tillich, "Protestantism and Artistic Style," in Robert
C. Kimball (ed.) *Theology of Culture* (New York: Oxford University
Press, 1959), p. 70.

out-shouting the artist rather than listening to them."[20]

Although the artist communicates through the forms of the film, the viewer does not have to agree with or accept. The artist cannot control the life experiences that one brings to the art form, but the artist desires the viewer to take seriously what is being stated through the film.

When the artist and viewer come together, each gives to the experience something of his past. The artist communicates his own understanding of the existential situation and the viewer perceives what the artist is attempting to say and in addition brings his own past to the film experience. This past influences how he perceives what the artist is communicating. When the two are combined, the viewer perceives himself as he reflects upon the experience. The artist aids the viewer in perceiving his own existential situation by making analogues or models of human experience.

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[20]Richard Blake, "Secular Prophecy in Age of Film," *Journal of Religious Thought,* XXVII (Summer 1970), 71.

CHAPTER IV

USE OF FILM FOR CHRISTIAN INTERPRETATION

This chapter will deal with the local church's use of film,
that is, an educational methodology. Methodology requires, first the
establishing of educational objectives. These consist of helping
persons (1) experience film, i.e., actually viewing film, (2) become
visually sensitive to film elements, (3) share reflectively percep-
tions within the educational group, and (4) develop a deepening sense
of self-awareness as a Christian. To achieve these objectives, a
methodology must meet the mechanical conditions conducive to film
experience. These five points will give structure to the chapter.

Mechanics

In setting up a film study several problems of mechanics need
to be worked out. Below are listed five areas that need attention in
order for a film study to be effective. They are (1) age of viewer
and age grouping, (2) time allotment, (3) selection of theatre and
films, (4) structure of a local church program and selection of films,
and (5) reading.

There needs to be a leader who will see to the mechanics of
the film study and facilitate the group process. The leader ought to
have an interest in film and be willing to spend considerable time
setting the study into motion.

1. When setting up a group to study film, it is important to

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find out who wants to challenge film; its structure and what it attempts to communicate. The persons ought to have serious intentions and want to discuss film. They must be willing to read, view films, and actively participate in the group discussion.

As the group is forming, the question as to who will be involved will be essential when picking film. Will the group be limited to adults, children, youth, or a combination of these?

2. Time is the second factor to consider before starting a film study group. The group needs to plan for plenty of time since film viewing cannot be rushed. The average film today is about two hours in length; while some films are longer and some shorter. Two hours is the approximate time needed for showing. In addition the group ought to plan for an hour discussion after the film. Again this varies depending upon how the group responds to a particular film.

3. When deciding on a film study, the group must consider whether the film study will be held at the church or in the local theatre. The least expensive way is going to the local theatre and seeing first run films; then going back to the church or to someone's home for discussion. If the group decides on a theatre party, then the decision on films to see must be made. If the group lives within a large metropolitan area, this selection is not difficult. However, in smaller cities where there are two or three theatres, it is well to obtain a film schedule from the local theatre owners. This will give the group a chance to decide on upcoming films. At the same time it might be helpful to advise the theatre managers of the study group.

They may be of some assistance.

The weakness of this plan is that the process of selection depends upon the availability of films within the area. The group ought to consider what is currently playing. Objectivity ought to prevail in the selection as much as possible. The group ought not shy away from an 'X' rated film just because it is so rated. Some of these films such as *Midnight Cowboy* could have a tremendous impact on the group. The group might check a summary of the film found in any number of magazines to find out what the film is about. But the key ought to be openness to the various views presented in present-day films.

4. If the group plans to show films at the church much more preparation is needed. Films have to be selected and ordered well in advance of the showing date to ensure getting that film for that particular date. This ranges upwards to three months on popular films. In the selection process questions have to be asked; what are we going to show, what is the group interested in, what can the group afford, and where are we going to get the films? Two books that might help in this decision making process are Feyen and Wigal's book *Screen Experience: an Approach to Film* and Heyer and Meyer's book *Discovery in Film*. The former gives various ways of dealing with film and lists films that fall under the different film categories. The latter is a compilation of short films which can be used in film study. The group may order catalogs from the various film distributors in the area (See Appendix F).

Once the films have been ordered, a place ought to be secured for viewing. It needs to be comfortable, quiet and dark. This adds to the film experience. The room must have proper ventilation so that the viewers are not uncomfortable. The room ought to have good acoustics. If it has echo chamber qualities this will detract from the viewing experience.

The projectors (it helps to have two) ought to be in good running order so that they do not break down in the middle of a showing. Extra projection bulbs and exciter lamps ought to be on hand. The projectionist must be familiar with the equipment to ensure a smooth running of the films and care of the film itself. A film study can be ruined if the projectionist is unfamiliar with the equipment, unfamiliar with how to care for the equipment and the film. These details of planning a film study program ought to fall under the leader's guidance. It is wise to involve other members of the group to help with this planning.

5. Another part of preparation is reading. It is important for the group to have a common understanding of film and some historical background in film. This helps the group to familiarize itself with the technical aspects of film.

If the leader has a great deal of knowledge he might mimeograph a statement of purpose of the film study plus an introduction to some of the elements of film. He might also give an introductory lecture to stimulate the group to further research. It is the view of this author, that in order to understand film, the individual must do

three things: view films, discuss them and read.

To help stimulate reading, below are several good books in the areas of (a) language of film (techniques), (b) history of film, (c) film reviews, and (d) film listings and their directors.

a. *The Cinema as Art* by Stephenson and Debrix is the best book dealing with the basic elements of film. It gives illustrations and pictures to help the reader understand film. The authors suggest that the reader may find chapters one, five, and nine harder to understand because of their abstractness. The rest of the book is easier to comprehend for the average film viewer. Rudolf Arnheim's *Film as Art* deals with the limitations of film and how film can overcome those limitations through film techniques. A standard textbook used in film education is Ernest Lindgren's book *The Art of the Film.* This book not only deals with techniques of film but the mechanics of film plus a section on film criticism.

b. If some of the members of the group are interested in the history of film, there are hundreds of books that deal with its history, famous actors, directors, and films. This list is endless but let this author suggest several. Arthur Knight has a book in paperback called *The Liveliest Art.* It deals with film history of this country plus trends in foreign countries. Lewis Jacob has authored and edited several books on film history; *Rise of the American Film, The Emergence of Film Art,* and *The Introduction to the Art of the Movies* are three such books. The University of California Press publishes a series called *Movie Paperbacks* which deals with directors

and actors in film. The Indiana University Press has a similar series
in paperback called *Cinema One*.

      c. For those interested in reviews, James Agee has been con-
sidered the most perceptive critic of all time. His reviews are in
a collection called *Agee on Film, Vol. I*. Pauline Kael is another
critic who has a book of reviews from 1964-1967. It is entitled *Kiss,
Kiss, Bang, Bang*. There is a yearly paperback edited by the members of
the National Society of Film Critics, which is a collection of reviews
by various film critics. It might be helpful to become familiar with
these critics and develop a relationship with those who view films the
same way you do. Hollis Alpert and Arthur Knight write for *Saturday
Review*, Pauline Kael and Penelope Gilliatt write reviews for *The New
Yorker*, Stefan Kanfer for *Time*, Robert Kotlowitz for *Harper's*, Joseph
Morgenstern for *Newsweek*, Andrew Sarris for *The Village Voice*,
Richard Schickel for *Life*, and Arthur Schlesinger, Jr., for *Vogue*.

      d. To help one get to know who the directors are, Andrew
Sarris has a book *The American Cinema Directors and Directions*. In
his book he rates the directors as to their continued performance as
directors. Although his book is not the final 'word' as to the best
or worst director, it does present Sarris' opinion on the best direc-
tors in the world.

      It is important to note that many film books are in paperback.
Several large bookstores like Pickwick carry large selections of film
books. The leadership should check local public libraries for such
books. If they do not have a large selection, the group can make a

suggested list that the library might purchase.

The reading is very important to broaden one's field of vision. The group needs to bring the history to bear on the present mood in film techniques. These two go hand in hand. This author recommends at least two paperbacks as basic if the group is serious about films—Knight's and Stephenson's books.

Film Viewing

The first objective for the group lies in the importance of viewing films. John Dewey once said that we learn by doing and this holds true to film viewing. This is the only way one comes to a better understanding of the film medium. The group must approach the experience with openness and determination to become fully aware of what makes a film a powerful medium of communication.

Involvement in film study may come at numerous levels of experience; from the 'film buff' who sees two or three films a week to the 'seldom viewer' who sees one a month or fewer. However, this approach to film education ought to concern the 'middle-of-the-road film viewer.' This group is the largest and one that film education ought to speak to.

There are three ways of seeing film: (1) if one lives near a college or university, the school may have film festivals on the campus. These festivals generally deal with a certain actor, director or period in film history. For example, the school might have a Flaherty, Griffith, Chaplin series or films representative of the 40's.

2. Another approach is viewing film in the home on television. Although it is not the best medium for watching films it will familiarize one with not only recent films but more often films of the past. It is much harder to concentrate on the film when it is 'edited' to fit a time slot and interspersed heavily with commercials. However, several stations in Los Angeles for example, have film festivals late at night. One may check the TV section of the paper or *TV Guide* for listings. *The Sunday, Monday . . . Saturday Night at the Movies* have top-rated films to which the network buys the television rights. These films are also 'edited' to fit a two-hour time slot, censored for television, and heavily interspersed with commercials.

3. The third approach, which has been mentioned, is done as a theatre party or in the church. A group of interested people get together for a period of time and view films at their local theatre or in their church. It is this form of film study that will be expanded upon in the rest of this chapter.

Visual Sensitivity

The second objective which is associated with the first is to develop a visual sensitivity and criticism of film. It takes a great deal of film viewing to acquire a visual sensitivity toward the elements of film. Many of the techniques are hard to visualize unless one is looking closely for them. It is easier to notice color, the general plot, i.e., that which makes up the sensuous surface of the film. However, more time is required to develop a sense of form

within the film; to pick up the basic rhythms of life that are com-
municated through the film.

Criticism comes once visual sensitivity has reached a level
that the viewer understands how the technical aspects of film are
achieved and one can criticize the performance of the film maker based
on one's knowledge of film technique. Technical competence is half of
the viewer's task. The other half, that of life value, will be dis-
cussed in the last two sections of this chapter.

There are several approaches to film study for the group; two
will be expanded upon as to their merits and weaknesses. The two are
a 'non-directive' approach and an approach using Hosper's categories as
a framework for study. It should be noted that these two approaches
may be used for a study at a theatre or when seeing films at the church.

1. Once the film has been seen and the group has reassembled,
the first question posed is: "What did the film say to me?" This
approach opens the film discussion so that one's perspective is not
narrowed by a list of questions that the group needs to answer. This
approach does not narrow the reactions to the film. The key to this
method is to stress that it is the viewer who sees the film; it is his
reactions to the film that are important.

Another element of this approach is that there is no right
answer to the film's content or how one reacts to it. There can be
a consensus of opinion within the group however. It is mentioned
several times in earlier chapters that the artist can control the
surface and form of his art but he cannot control the perception of

the viewer and how he reacts to it. There may be as many reactions to a film as there are members of the group.

One of the keys in making this process operable is staying on the subject. This keeps the discussion moving when it is based on previous comments. When discussing portions of the film, the group needs to be specific by giving examples which will lead to the particular observation. For instance, if the viewer felt anger toward a character in the film, he should be able to identify in the film and/or from his past experience what 'triggered' the response.

The weakness of this style is the tendency to generalize by wandering all around the film, which does not deal with the film itself and how one reacts to it. It also lacks in stressing the structure of the film itself. Although this approach is fine to begin discussions, it ought to lead into deeper concerns; i.e., the surface and form of the film and the life values which the individuals in the group perceive.

2. In order to assist the group with Hosper's categories as they relate to the structure of the film, it is necessary to give some guidelines to viewing films. Surface and form were dealt with extensively in chapter two and were related to chapter three which dealt with how man sees himself.

The group ought to start with the surface which is the sensuous portion of the film. In dealing with the surface, the group deals with the color or lack of it (black and white), various tonal shades, sound track, and the beauty and composition of the photographic images.

These are the easiest to recognize in the film.

The next step is to deal with the form which is the organic unity of the film. The group needs to grasp the larger form of the film as seen through the camera, editing, framing, the illusion of space and time, and adding to this discussion previous notes on the sensuous surface.

The final and most important step is relating the life value factor of the film which has been communicated by the surface and form of the film. The questions that are asked here, "What does the film communicate to me about the human experience? Can I identify with the position and/or characters within the film?" These questions are more important than the surface and form because they deal with the individual's self-understanding.

The strengths of this approach are the less likelihood of generalization about the film. The group must first deal with the film before dealing with the life value. The stress is on the structure of the film as well as if the film affected the viewer.

The weakness of this method is built into the structured nature of the discussion. At first the group is "forced" to deal specifically with the film and then to their reactions to it. In other words, it is not a "free-wheeling" discussion as outlined in the first method. The first was concerned only with one's reactions, the second "forces" the group to concern itself with the film and how it affects the individual. However, it is the view of this author that in the final analysis, the structured understanding of a film encourages the viewer

to struggle with a film itself as well as the feelings which are generated by the film. If the group understands how the film maker uses film techniques to evoke these feelings, one may identify these feelings more readily. As the group becomes more familiar with these techniques, it will become "second nature" to them while discussing the feelings evoked by the film.

In order to assist the individuals in coming to grips with the elements of the film, assign an element to several in the group to watch for in the film. For example, one may watch for the cutting, color, camera movement, angle, and position, etc. They may watch for the forms that are generated by the larger structure of the film, i.e. the tensions, conflicts and how they are resolved. Others might watch for montage, character and plot development. Then each member may report to the total group his observation of a particular element of the film.

Another method to stimulate visual sensitivity is to have the members looking at photographs in magazines and applying some of the elements to them. Not all elements can be seen in photographs. For instance, one can look for camera angle and position but not camera movement.

A book helpful in identifying these elements is *The Family of Man* anthology which can be found in paperback in larger bookstores. Ansel Adams and Gordon Parks, both *Life* photographers, have books of their photography.

If there are photographers in the group they may work with

their own pictures to see the elements.

A final example to help in visual sensitivity is to give a member a 33 mm. blank slide and have him go out and view the world through the slide. Have him hold it about six to eight inches from his eyes. By closing one eye he begins to see reality as a camera might see reality. This is a lesson in the limitations of a camera and how film is limited in recording reality.

In summary, the above examples and methods of film study are important to sensitize one to the elements of film which results in identifying the feelings and experiences that are communicated by the film. Once the viewer has identified these feelings he is able to relate to the group about these feelings and his own reactions to these feelings. This then is the next step in the discussion of the use of film for Christian interpretation.

The Educational Group

A part of the film experience is the discussion that follows the viewing of the film. This is the most important in film study and the preparation ought to be done to ensure a proper attitude for open and free discussion. The groundwork consists of: (1) the group must understand its role in order that freedom and openness become paramount in the minds of its members. (2) The group must understand the dialogic process, its strengths and weaknesses in order for growth and maturity within the group. (3) The lasting concern of the group, beyond film study, is caring for each other within a Christian frame-

work. Out of the film experience ought to grow closer relationships with the members of the group. This experience cannot be a totality until the group understands its role and participates fully towards its actualization. Experience and participation are the premises by which this model of film study is based.

Before dealing with the group as a whole, there needs to be a focus on the role of the leader. Of the various roles that the leader can assume, that of facilitator adapts to this model of film study.

The facilitator is what the name implies; he facilitates the group process. He is democratic, group centered, and a catalyst for the group. He helps the total group discover and accomplish the task which is before it. He does this by aiding the group in setting the objectives, facilitates the group's movement toward those objectives, and builds toward group cohesiveness.

The leader has to be conscious of his own personality so that he can function effectively. He must be sensitive to feeling and to the ideas and views of others. He must be willing to change within himself. He must be the resource person for the group or provide for the resources that the group needs.

His relationship to the group is one of "side-by-side." He ought to be concerned with the flow of the conversation making sure that every member has a chance to speak. He is responsible for focusing the attention of the group on important points and keeping the group's objectives before them.

In particular with film study, the facilitator does not

lecture before the film by giving a "what to look for" speech. He
must be sensitive to the film and help the group become sensitive. He
communicates to the group the objectives of the film study and is
responsible that these objectives are carried to their completion.

The Group's Role. One way of dealing with problems and issues
today is getting together with others, discussing them and finding out
where each one is in relation to others. There is a need for the
Christian to participate, work for renewal of his proposal and social
understanding of life. "The isolated Christian is obsolete."[1]

However, if one is to express himself, the climate must be
right. The mood must be one of openness so that he might feel free to
discuss his feelings and experiences without fear of being rejected.
The climate must be open to accept the views of all the members whether
they are minority or majority views. This is important for the group
to understand their role as a group.

Therefore, growth within the individual becomes a social
process. This requires that dialogue take place. Out of this inter-
action between members of a group, ideas, feelings, and a structure of
knowledge emerges. As an individual bounces his own ideas, attitudes
about people and the world, he sees how well he can express his ideas
in a group. Out of the group comes feedback which enables the indi-
vidual to look at himself and learn how his ideas and feelings are

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[1]"Developing your Educational Ministry," *Workbook.*

perceived and responded to.[2] This puts the self in the hands of the group.

> The self is formed in its relationships with others. If it
> becomes deformed, it becomes so in its relationships. If it
> is reformed or transformed, that too will be in its relation-
> ships . . . (and) a community is a body of relationships
> which affect the becoming of its individual members.[3]

This is the process of interaction which is the communication between two or more persons; it is a current which induces and imparts that which wants to be communicated. The educative process "is the leading out, the leading forth, or calling forth of one self by another self."[4] It is also the giving of one's self to another in a common experience with the results of interaction taking place. However, interaction can degenerate which results in the manipulation of each other and in not giving of one's self completely. This will be dealt with in greater detail in the next section.

To summarize, the group's role is to be open and receptive to the feelings and experiences of the individuals that make up the group. When interaction takes place there is growth within the individual.

Dialogue--Key to Interaction. For interaction to take place the members of the group must be in dialogue with each other. There are strengths and weaknesses to the dialogic method and the group

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[2]Paul Irwin, "The Group in the Church's Ministry," (Claremont: School of Theology).

[3]Lewis Sherrill, *The Gift of Power* (New York: Macmillan, 1963), pp. 45-46.

[4]*Ibid.*, p. 85.

ought to be made aware of these. Both will be expanded upon below.

Dialogue is set in a situation, i.e., a study group on film. However, the whole world is centering in on these discussions with the resulting goal of the group being not to answer the total truth about film but to learn to cope with one's existential situation as it relates to film. Film education has a dual goal with the second being the discovery of one's identity of worth and strength, and recovering our selfhood which has been threatened or destroyed. This is one of the goals of dialogue within the Christian framework of film education.

Dialogue requires a holistic involvement on the part of each individual. This means that one is intellectually in tune with the other person but is also sensitive to the feelings of that person which are communicated verbally and non-verbally.

One encounters another in dialogue. The encounter means to close the distance between the other person. However, through our own in-security we find it difficult to encounter another. The setting within the relationship must be right for one to open up. Out of this encounter comes confrontation where one takes a personal stand for what he feels; by understanding the nature of the situation and making this decision. A part of confrontation is being confronted by another.

When one meets the encounter and confrontation, and both are open to each other, then an I-Thou relationship has developed. An I-Thou relationship is the turning toward, crossing over, attending to, and entering into another's life; to understand his existence from his viewpoint and to affirm him as having worth in himself. Out of

this comes the reciprocal offering of love for one another. The community grows where there is this kind of redemptive spirit which gives intrinsic worth to the group. Out of this comes a celebration for life, for each other and for one's self.

The group needs to be aware of the barriers to dialogue. One major barrier is the natural tendency to judge, evaluate, to approve or disapprove a statement of another person. For example, if someone makes a statement about a film, it is easier to respond by agreeing or disagreeing. The primary reaction is to evaluate from one's point of view and not the other person's.

Another barrier is one's self-centeredness. Within a group situation it is less threatening to remain within oneself and hold the rest of the group at a distance. The result of this closure enables the participant to move in and out of the group without being confronted.

Fear, anger, prejudice, shyness, laziness and envy are other barriers that prevent dialogue. These are general barriers that block dialogue. When dealing with film specifically, there are obstructions within the film itself. To illustrate, suppose one of the group members did not like the film because it had curse words or too much sex. The viewer saw nothing else but that. This can be a major barrier to over-come by that person. However, it is likely that he might not be willing to discuss the film based on his feelings about the film Or the opposite might happen and that person will talk about nothing else except the 'bad' language or that 'disgusting sex.'

This is not necessarily bad except that the person fails to take the total picture into account. There are those films which use language and sex as "shock" value but most films use sex and language in good taste.

The inability to visualize can also be a barrier for people. This is not unusual for it takes some longer to begin to see, to become sensitive to the elements of the film. Speaking from experience, it takes a great deal of discipline, awareness, and viewing films to begin to visualize a film.

Being able to verbalize what one has experienced in a film can be an obstruction. Many times one is so moved by a film that it is hard to talk about it. Some others might be extremely upset by a film. This was the case of *I Never Sang for My Father*. In discussing this film with several people, this author found a general reaction of frustration with the father to outright anger. So much anger that people found it hard to talk about it. In seeing *Midnight Cowboy*, I left the theatre with a lot of feelings but finding it hard to express into words what I had experienced. This is why it is so important that film is discussed within the group setting. Within the group someone might have the ability to put into words those feelings that another person felt but was unable to communicate.

Group Wholeness. The results of dialogue comes a feeling of groupness, the overcoming of man's separateness from other men. As the group progresses, the point will be reached where members will feel acceptance and trust by the group. This trust begins as each

shares his feelings about a film. This deepens his own personal feelings which have been evoked by the film. As each individual expresses his own inner feelings he is becoming aware of these feelings and has a context to express them. He also has an accepting group from which to receive feedback.

It is this concern by the group that makes it a community or *koinonia* which is a fellowship where they are 'members one of another.' The group becomes bound together by the love of Christ whose presence is working among the group. This comes through the freedom to love. One not only finds intrinsic value in film but relates this intrinsic value to the members of the group.

The group becomes redemptive work of the group, the individual comes to a clearer understanding of himself.

Self Reflection

The final objective of film education is the individual viewer coming to grips with the feelings and experiences as communicated through film. The Christian man then may come to a self-understanding by reflecting on those feelings that were evoked by the film. This self-actuating awareness comes only when he has struggled within himself the feelings of the film.

There is a certain amount of *risk* involved on the part of each individual as he comes to his own self-understanding. He comes to the group, participates in an open, sensitive way as a member of that group. But it takes each member to act on his own initiative to become

a group member; to share his own feelings and experiences. As the group commences to interact with one another, each individual may reflect his own reactions with those of the group.

When one begins to self-reflect, his inner nature becomes conscious. He becomes aware of his inner self.

> The closer any human being comes to knowledge of himself, the more he is in touch with a core of humanity which he shares with all others. The best way to learn what lies within the secret self of someone else is to inquire 'what lies hidden within me?'[5]

The purpose then of self-reflection is to become conscious of our inner selves.

To put this into the group's process demands cooperation on the part of everyone. The group must be willing to respond at this level. However, it must be realized that the group may not reach this objective or any of the other three objectives on the first meeting. Trust, receptivity, and concern for each other must grow as the group grows. But the group must make a conscious effort, just as it must make a conscious effort to dialogue, to be concerned about the group as a whole. To consciously self-reflect will be difficult at first as many of us take little time to do so in our lives. A suggestion that might be helpful especially after a 'heavy' discussion is to sit silently as a group and think about the experience of the evening; the film, the discussion, the feelings and experiences that were brought to bear, and finally ask the question, "Where am I in this experience?

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[5]Roy R. Bullock, "Why Communicate?" p. 3.

What did the film say to me?" If one finds it hard to think about it, one might write it down and share with the group or with an individual member of the group. The ultimate question remains the same, "What did the film say to me or about me?" This the Christian must ask not only of film but of all of his life experiences. This results in growth of the individual and a self-transcendence.

CHAPTER V

SUMMARY

It was the concern of this dissertation to establish that
film education is now at a period of development in which the church
is taking a positive stand toward the film industry. No longer is the
church condemning films but encouraging Hollywood to make films that
have artistic merit and with the greatest amount of artistic freedom.
Until recently the mainline churches had supported the voluntary code
which the industry had drawn up and imposed upon itself. There is
some question at the present time whether the industry is fulfilling
that responsibility. Both the Broadcasting and Film Commission and
the National Catholic Office of Motion Pictures have publicly with-
drawn support of the code. It is their combined feeling that the
industry is not living up to the code qualifications.

There has been a greater concern between Protestants and
Catholics for mutual cooperation in awarding films with artistic
merit. However, it must be realized that persons must be educated in
order to understand and become discriminating of film. This can only
be done within the local church. This is where Protestant and Catholic
film education is presently.

However, the church still has much it can do toward making
film education an important part of its educational process. It was
the purpose of the dissertation to speak to this concern of the church
and film education. The methodology developed depended upon a view

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of film as an art form. The conclusion was reached that film is an

art form communicating human feelings and experiences which is

accomplished through the elements of the film.

By coming to an understanding of the elements in film and how

they communicate, the viewer may become sensitive to the feelings

that are generated within.

From the perspective of Christian existence, man is responsible

to be open and receptive to others and to those objects which have

intrinsic value. It was established that film had intrinsic value to

Christian man.

The Christian may love only when he understands that he is

responsible for his decisions and for the motive behind his action.

He is first of all loved regardless of his failings. Man is free to

love; he is free to experience those things which have intrinsic

value for him. But he must be willing to risk himself in order to

transcend his own self-centeredness and confront both the pain and joy

found in others. For film, man ought to be open to the feelings and

experiences generated through the elements of the film. When man

begins to identify his feelings that are evoked by the film, he then

may deal with them as he wishes. It must be kept in mind that man is

free to respond to the film or to remain outside the film experience.

However, if man wants to utilize film educationally, an

effective way is discussion of the film in dialogue with members of

a led group. The individual not only comes to grips with the film

but with the feelings within him. As man dialogues he finds

confirmation of his personhood reflected in the individuals of the group. Within the confines of the group Christian growth may take place.

Conclusions

In order for this type of study to succeed, the leader must have an interest in film and the ability to communicate that understanding to the rest of the group. If the leader has this knowledge then the rest of the group can become involved in the film study.

The leader must stress the importance of the group in viewing films, discussing them, reflecting on them, reading about films and how they are made. It is the view of this author that those are essential for film study, with emphasis on the discussion and reflection.

Future of Film Education

There are several avenues suggested as future possibilities for film education. One possibility is a combining of resources, people, and organizations of a community under one organization which would concern itself with developing a film program for all the churches. Its emphasis would be film education of clergy and laity. They would combine their resources in this one effort.

A second approach might be to push for film education within the public schools. This is a reality in many areas, but it is not universal. Although the emphasis would be in the technical area of

film education, the churches would be able to emphasize their study on what it means to be human within the context of Christian existence.

A third avenue would be within a denominational structure. Taking the United Methodist Church as an example, TRAFCO would make as its priority development of a model of film education which would reach the local church. This would be accomplished by training conference and district leaders in film education.

A final approach, which is already in process, is training future ministers in seminaries. At Claremont School of Theology there is a strong film educational program which the students may become involved in. Although this approach is very important, not all participate in the program. It is this viewer's feeling that ministers ought to have an understanding of mass media as well as other disciplines.

Whatever approach is taken, the church ought to continue its positive approach to film and encourage its people to be open and receptive to film. The church ought to encourage, however, discriminating tastes of its churchmen and this can only come through film education. It was stated earlier in the dissertation that film makers are exploiting the issues of the day and the viewer ought to be able to distinguish between those films that are exploitive and those which have artistic merits.

Expressing a personal opinion one may say that the church ought to change its priorities from making films to primarily film education. The church appears to have limited resources or talent to make films which communicates the Gospel effectively.

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APPENDICES

APPENDIX A

DIVISION OF TELEVISION, RADIO, AND FILM COMMUNICATION

Para. 834. The functions of the Division of Television, Radio, and Film Communication are:

1. To unify and coordinate the audio-visual programs of all United Methodist agencies dealing with projected pictures, recordings, transcriptions, radio and television programs, and other audio-visual materials. The division is assigned the responsibility in the United States for presenting the faith and work of the Church to the general public by radio and television broadcasting and by such other audio or visual media as may be available.

2. To make the studies necessary for the development of a unified and comprehensive program of resources to serve all age groups in the home, church, and community and to represent the causes of the Church.

3. To produce and distribute such programs and materials in the area of the work of member agencies as the agencies may request and finance and such other resources as are needed to serve the causes of the Church. Insofar as practical, the rental or sale of materials for use in United Methodist churches shall be handled through The Methodist Publishing House.

4. To represent The United Methodist Church in the Broadcasting and Film Commission of the National Council of Churches and in other interdenominational agencies working in the area of mass communication.

5. To provide funds for scholarships and other training opportunities to prepare qualified persons for full-time Christian service in this field, and to work with other United Methodist agencies in providing training opportunities for ministers and lay leaders so that resources provided may be effectively used.

United Methodist Church. *Book of Discipline*. (Nashville: 1968), pp. 213-214.

APPENDIX B

"FILMS, RADIO AND TELEVISION"

The mass media are among the most pervasive cultural forces of our society, having considerable impact on human personality and development. Consequently, mass media are viewed from several points of view, as instruments for creative education on the one hand, and on the other as influence to be controlled.

Many artists, producers, and citizens resist what they perceive to be the Church's unrealistic attempt to prohibit portrayal of disturbing or controversial facets of life, and challenge the Church to take seriously the spiritual depth of much contemporary drama as depicted in motion pictures and radio and television. At the same time, there is considerable concern throughout our society about the exploitation of sex, violence, and materialistic emphases in much radio and television programming and advertising. Therefore, many of our leaders and parents are requesting guiding principles to help them to evaluate films, radio, and television programming.

We call upon appropriate agencies and institutions throughout our society to undertake more intensive studies on the effect of mass media on personality, with particular emphasis on such factors as value formation, morality, social and anti-social behavior, and character development.

I. We affirm our adherence on the principle of freedom of expression as a right of every person. The exercise of this freedom requires that:

    1. Freedom of expression, whether by spoken word, printed word, or any artistic medium, should be exercised within a framework of social responsibility.

    2. Freedom of expression through radio and television is essential and granted the broadcaster by the people. It must be exercised with the limits of the responsibility defined by the Communications Act of 1934 (as amended).

    3. The broadcaster is rightly responsible for the content of all programming. The broadcaster, however, is subject to the licensing power of the Federal Communications Commission, which is charged with representing the public interest.

"Films, Radio and Television," *Daily Christian Advocate* (May 1, 1968), 475.

4. We commend the efforts of certin (sic) broadcasters to control and improve commercials and programming through the self-regulatory codes for radio and television of the National Association of Broadcasters.

5. Similarly, motion picture producers should exercise their freedom of artistic expression with a keen sense of responsibility for the welfare of society, supported by a vigilant self-regulation within the industry.

6. The Church must oppose precensorship of an artistic expression, but should insist that the artist-producer remain subject to punitive action by the courts for violation of laws against obscenity and pornography.

7. The free-enterprise, commercial approach to television, radio, and films has produced a rich and varied supply of entertainment, educational and cultural programs needed in a pluralistic society. At the same time, we encourage the intercultural exchange of films and programs, as well as educational and public television, which meet the needs of minority audiences and public concerns. We endorse the development of the Public Broadcasting Corporation and the experimental Public Broadcasting Laboratory.

8. We urge the appropriate agencies of the United Methodist Church to study the implications of satellite communications systems in their effect on social development in the United States and other nations.

II. We urge the Church to devise creative ways of relating itself to the entertainment industries and arts.

1. To seek to understand and take seriously the content of films and radio and television programs, and to evaluate it in the light of the Christian faith and ethic.

2. To relate to the men and women of the entertainment industries, to encourage them to explore the nature of their faith and their work, and to offer them the support of the Christian fellowship.

3. To employ meaningfully the content of films and radio and television programs in its program of education and outreach.

4. To inspire young men and women entering vocations in the entertainment arts to regard their work as an opportunity to make their Christian witness.

5. To consult with persons in the entertainment arts regarding the depiction of Biblical and theological themes.

III. We call upon the Church to develop programs and resources among its members in respect to the entertainment arts:

1. To develop an informed and responsible attitude toward the entertainment arts on the part of its members.

2. To help its members develop criteria by which as Christians they can interpret what the artists are saying to them. This responsibility includes:

a. Publication of film reviews and radio and television program analysis designed to give guidance for for (sic) intelligent and selective viewing and listening.

b. Interpretation in depth of significant films and radio and television programs, through periodicals, the church school, and colleges and seminaries.

c. Relating the mass media culture to the church school curricula, and provision of special courses as needed.

d. Development of cooperation between film distributors and community organizations to provide the public with advance information about films, based on impartial ratings produced by independent groups such as the Protestant Motion Picture Council, the American Jewish Committee, Congress of Parents and Teachers, *et al.*

3. To help parents exercise their responsibility for guiding their children in their use of radio, television and motion pictures.

4. To encourage its members, individual and corporate, to find ways in which they can exercise their potential influence on the broadcasting and film industries.

APPENDIX C

LOUISIANA STORY[1]

The opening sequence

The film is "an account of certain adventures of a Cajun
(Acadian) boy who lives in the marshlands of Petit Anse
Bayou in Louisiana."

1   After a very slow fade in (eight   Music begins.
feet) during which the camera pans
upwards slowly we open on an enor-
mous lotus-leaf undulating slowly.
The leaf itself and some mud-
patches form black reflections in
the water-surface in which also
bright white clouds are reflected.
Tiny bugs skim over the water-
surface.

2   L. S. Black, silhouette-like form
of an alligator swimming very
slowly. Again clear white clouds
are reflected in the water.

3   The surface of the water with re-
flections of several lotus-leaves
and branches with a bird on it.
Camera pans upward, revealing
what we have seen before in the
reflections.

4   The surface of the lily-pond,
lotus-leaves here and there in
the water. An alligator crawls
slowly on a cypress-log.

5   C. U. Lotus-leaf, the shadow of
unseen branches on it. In the
foreground of the leaf: dew-
drops.

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[1]*Director: Robert Flaherty. Editor and Associate Producer:
Helen van Dongen. Robert Flaherty Productions, 1948.* Karel Reisz,
The Techniques of Film Editing (New York: Farrar, Straus & Cadahy,
1957), pp. 137-39.

6 C.U. Dewdrop on the lotus-leaf.

7 M.L.S. Magnificent bird, perched
on the branch of a tree.

8 L.S. of the forest in the swamp.
The trunks of trees are standing
in the dark water, silvery span-
ish moss dangles from the branches.
(Shot from a floating raft which
moved slowly along, while the
camera itself pans very slowly in
the opposite direction, thus cre-
ating an almost three-dimensional
effect.) After approximately 25
feet we discover from very far
behind the trees a little boy
paddling his pirogue. He disap-
pears and reappears again far be-
hind the enormous tree in the
foreground.

9 Forest, low-hanging spanish moss
in the foreground. Camera moves
farther in through the moss, as if
passing through a Japanese screen.

10 C.U. Swirl in the water-surface
caused by the boy's paddle off-
screen.

11 M.C.S. Boy in his canoe, back to   Commentator:
camera. He is proceeding cautious-   His name is Alexander--
ly, stopping at times, looking   Napoleon--Ulysses--Latour.
around.
                                      Mermaids--their hair is
                                      green he says--swim up
                                      these waters from the sea.
                                      He's seen their bubbles--
                                      often.

12 C.U. Bubbles coming up to the
surface, disturbing the tiny
little leaves.

13 The boy bends low to pass under-   And werewolves, with long
neath the low-hanging spanish   noses and big red eyes,
moss. He paddles away from
camera.

14 Forest. The boy is very small in
the midst of the huge oak-trees.
He paddles forward towards camera.

come to dance on moonless
nights.

15 The boy now closer, paddling from
right to left and out of frame.

16 Some trees, surrounded by water.
The sunlight here penetrates the
forest and reflects in the water.
The slight movement of the water
projects the sunlight in turn
against the trees.

17 The water surface and over-hanging
branches, reflected in the sunlight.

18 A fish gliding along just below the
surface of the water.

19 M.S. Boy in his canoe, bending
very low to pass underneath the
spanish moss and moving aside an
enormous lotus-leaf.

20 C.U. Alligator slowly raising his
head.

21 M.S. Boy, holding the canoe with
his paddle. He looks around but
does not see the alligator off-
screen.

22 The dark surface of the swamp-
water. Nothing is visible but
some reflections of tree-trunks.

23 M.L.S. Boy, partly hidden by the
branches, moving away.

24 L.S. Boy in his pirogue, travel-
ling slowly away from camera.

25 C.U. Snake wriggling along on the
water-surface, away from camera.

26 M.S. Boy in pirogue, facing
camera. He looks around, listens
and touches the little salt-bag
at his waist.

Music stops.

Commentator:
He'd never dream of being

without this little bag of
salt at his waist,

27 C.U. Bubbles coming up, dis-
    turbing the water surface.

28 As in 26. Boy looks inside his   and the little something
    shirt.   he carries inside his shirt.

29 The boy smiles and starts paddling   Music starts with a new
    towards camera.   theme: the "boy's theme."

30 C.S. Racoon on a tree.   Music louder.

APPENDIX D

A TRIP TO THE MOON

1. The scientific congress at the Astronomic Club.
2. Planning the trip. Appointing the explorers and servants. Farewell.
3. The workshops. Constructing the projectile.
4. The foundries. The chimney-stacks. The casting of the monster gun.
5. The astronomers enter the shell.
6. Loading the gun.
7. The monster gun. March past the gunners. Fire!!! Saluting the flag.
8. The flight through space. Approaching the moon.
9. Landed right in the eye!!!
10. Flight of the shell into the moon. Appearance of the earth from the moon.
11. The plain of craters. Volcanic eruption.
12. The dream (the Solies, the Great Bear, Phoebus, the Twin Sisters, Saturna).
13. The snowstorm.
14. 40 degrees below zero. Descending a lunar crater.
15. Into the interior of the moon. The giant mushroom grotto.
16. Encounter with the Selenites. Homeric flight.
17. Prisoners!!!
18. The kingdom of the moon. The Selenite army.
19. The flight.
20. Wild pursuit.
21. The astronomers find the shell again. Departure from the moon.
22. Vertical drop into space.
23. Splashing into the open sea.
24. At the bottom of the ocean.
25. The rescue. Return to port.
26. The great fete. Triumphal march past.
27. Crowning and decorating the heroes of the trip.
28. Procession of Marines and the Fire Brigade.
29. Inauguration of the commemorative statue by the manager and the council.
30. Public rejoicings.

Lewis Jacobs, *The Emergence of Film Art* (New York: Hopkinson & Blake, 1969), p. 15.

APPENDIX E

THE GREAT TRAIN ROBBERY

Scene 1: Interior of railroad telegraph office. Two masked robbers
enter and compel the operator to get the "signal block" to
stop the approaching train, and make him write a fictitious
order to the engineer to take water at this station, in-
stead of "Red Lodge," the regular watering stop. *The train
comes to a standstill* (seen through window of office); the
conductor comes to the window, and the frightened operator
delivers the order while the bandits crouch out of sight,
at the same time keeping him covered with their revolvers.
As soon as the conductor leaves, they fall upon the operator,
bind and gag him, and hastily depart to catch the moving
train.

Scene 2: Railroad water tower. The bandits are hiding behind the
tank as the train, under the false order, stops to take
water. Just before she pulls out they stealthily board the
train between the express car and the tender.

Scene 3: Interior of express car. Messenger is busily engaged. An
unusual sound alarms him. He goes to door, peeps through
the keyhole and discovers two men trying to break in. He
starts back bewildered, but, quickly recovering, he hastily
locks the strong box containing the valuables and throws
the key through the open side door. Drawing his revolver,
he crouches behind a desk. In the meantime the two robbers
have succeeded in breaking in the door and enter cautiously.
The messenger opens fire, and a desperate pistol duel takes
place in which the messenger is killed. One of the robbers
stands watch while the other tries to open the treasure box.
Finding it locked, he vainly searches the messenger for the
key, and blows the safe open with dynamite. Securing the
valuables and mail bags, they leave the car.

Scene 4: This thrilling scene shows the tender and interior of the
locomotive cab, while the train is running forty miles an
hour. While two of the bandits have been robbing the mail
car, two others climb over the tender. One of them holds
up the engineer while the other covers the fireman, who
seizes a coal shovel and climbs up on the tender, where a
desperate fight takes place. They struggle fiercely all

Lewis Jacobs, *The Emergence of Film Art* (New York: Hopkinson
& Blake, 1969), pp. 28-30.

over the tank and narrowly escape being hurled over the side
of the tender. Finally they fall, with the robber on top.
He seizes a lump of coal, and strikes the fireman on the
head until he becomes senseless. He then hurls the body
from the swiftly moving train. The bandits then compel the
engineer to bring the train to a stop.

Scene 5: *Shows the train coming to a stop.* The engineer leaves the
locomotive, uncouples it from the train, and pulls ahead
about 100 feet while the robbers hold their pistols to his
face.

Scene 6: *Exterior scene showing train.* The bandits compel the pas-
sengers to leave the coaches, "hands up," and line up along
the tracks. One of the robbers covers them with a revolver
in each hand, while the others relieve the passengers of
their valuables. A passenger attempts to escape, and is
instantly shot down. Securing everything of value, the band
terrorize the passengers by firing their revolvers in the
air, while they make their escape to the locomotive.

Scene 7: The desperadoes board the locomotive with this booty, compel
the engineer to start, and disappear in the distance.

Scene 8: The robbers bring the engine to a stop several miles from
the scene of the "hold up," and take to the mountains.

Scene 9: *A beautiful scene in a valley.* The bandits come down the
side of a hill, across a narrow stream, mounting their
horses, and make for the wilderness.

Scene 10: *Interior of telegraph office.* The operator lies bound and
gagged on the floor. After struggling to his feet, he leans
on the table, and telegraphs for assistance by manipulating
the key with his chin and then faints from exhaustion. His
little daughter enters with his dinner pail. She cuts the
rope, throws a glass of water in his face and restores him
to consciousness, and, recalling his thrilling experience,
he rushes out to give the alarm.

Scene 11: *Interior of a typical Western dance hall.* Shows a number of
men and women in a lively quadrille. A "tenderfoot" is
quickly spotted and pushed to the center of the hall, and
compelled to do a jig, while bystanders amuse themselves by
shooting dangerously close to his feet. Suddenly the door
opens and the half-dead telegraph operator staggers in.
The dance breaks up in confusion. The men secure their
rifles and hastily leave the room.

Scene 12: Shows the mounted robbers dashing down a rugged hill at a terrific pace, followed closely by a large posse, both parties firing as they ride. One of the desperadoes is shot and plunges headlong from his horse. Staggering to his feet, he fires at the nearest pursuer, only to be shot dead a moment later.

Scene 13: The three remaining bandits, thinking they have eluded the pursuers, have dismounted from their horses, and after carefully surveying their surroundings, they start to examine the contents of the mail pouches. They are so grossly engaged in their work that they do not realize the approaching danger until too late. The pursuers, having left their horses, steal noiselessly down upon them until they are completely surrounded. A desperate battle then takes place, and after a brave stand all the robbers and some of the posse bite the dust.

Scene 14: A life-size [close-up] picture of Barnes, leader of the outlaw band, taking aim and firing point-blank at the audience. The resulting excitement is great. This scene can be used to begin or end the picture.

APPENDIX F

FILM DISTRIBUTORS

American Documentary Films 379 Bay Street San Francisco, CA. 94133	They produce and distribute films that document, examine and illuminate social change from a human and truly independent point of view
Audio Film Center 1619 N. Cherokee Los Angeles, CA. 90028	Major motion pictures and cartoons
Audio/Brandon International Cinema 1619 N. Cherokee Los Angeles, CA. 90028	Large collection of important films from the United States and other countries including feature films, short films, silent films, experimental films
Audio/Brandon Experimental Films 1619 N. Cherokee Los Angeles, CA. 90028	Represents four major sections: Classic period, the independent cinema, foreign cinema and features
Audio Film Center Buster Keaton 1619 N. Cherokee Los Angeles, CA. 90028	
Brandon Films, Inc. 1619 N. Cherokee Los Angeles, CA. 90028	Collection of world cinema classics from 22 foreign countries plus U.S.
Broadcasting and Film Commission of National Council of Churches 475 Riverside Dr.--Rm 852 New York, N.Y. 10027	TV films from NBC's *Frontiers of Faith*, CBS's *Look Up and Live* and ABC's *Direction Series*
Carousel Films 1501 Broadway, Suite 1503 New York, N.Y. 10036	Has films of educational and documentary categories
Charard Motion Pictures 2110 E. 24th Street Brooklyn, N.Y. 11229	Major motion pictures plus short subjects

Cine-Craft Co.
709 S. W. Ankeny
Portland, Ore. 97205

Contains major motion pictures plus
a few foreign films and short sub-
jects including Laurel and Hardy,
Chaplin, cartoons and W.C. Fields

Cine World Inc.
13 Arcadia Road
Old Greenwich, Conn. 06870

Has about 300 recent films in their
library

Contemporary/McGraw-Hill Films
1714 Stockton Street
San Francisco, CA. 94133

This is a world-wide offering of
films from 22 countries with an
expanded section of French films

Creative Film Society
14558 Valerio Street
Van Nuys, CA. 91405

Deals in experimental films of
independent film makers plus
student films

Walt Disney Films
Kenney's Ideal Pictures
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Hollywood, CA. 90028

Variety of animated, comedy,
western, nature and drama films

Em Gee Film Library
4931 Gloria Ave.
Encino, CA.

Deals with subjects such as come-
dies, drama, historical subjects,
documentary and avant-garde films

Films Incorporated
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Hollywood, CA. 90028

One of the largest distributors of
films and they cater to churches.
They have a large selection of
features, short films, and films
for children.

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53 E. 11th Street
New York, N.Y. 10003

Films which have appeared at
various film festivals around the
world are in this selection. There
are both features and short films.

Janus Films
24 W. 58th Street
New York, N.Y. 10019

Has a large selection of films of
Ingmar Bergman plus other film
classics

Mass Media Ministries
2116 N. Charles Street
Baltimore, Md. 21218

They have 16 mm. films rentals plus
a bi-weekly newsletter which has
articles about current cinema,
television and listing of free films.

Museum of Modern Art
11 W. 53rd Street
New York, N.Y. 10019

Has one of the largest film collec-
tions of classic films; fiction,
experimental, documentaries, World
War II films. Films need to be

ordered well in advance due to
the tremendous use of the library.

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1232 Market Street
San Francisco, CA. 94102

Current documentaries on the third
world movement

Norwood Films
926 New Jersey Ave., N.W.
Washington, D.C. 20001

They are the distributor for most
government films

Swank Motion Pictures, Inc.
201 S. Jefferson
St. Louis, MO. 63166

Large distributor of recent films
with many of the film classic of
silent and sound film

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Dayton, Ohio 45401

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shorts, silent and sound comedy,
musical films plus selected foreign
films, mystery and fantasy

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films, short subjects, cartoons
with special interest on films of
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plus some film classics

U.S. Army
Audio Visual Support Center
Upper Reservation
Fort MacArthur, CA. 90731

Has a large selection of Army
training films

Walter Reade 16
241-34th Street
New York, N.Y. 10016

Selection of non-theatrical feature
films

Westcoast Films
25 Lusk Street
San Francisco, CA. 94107

Major feature films plus series and
short subjects of recent films plus
film classics.

Note: A complete list of 16 mm. libraries is published by the
      Superintendent of Documents, Government Printing Office,
      Washington, D.C. Cost is seventy cents.